This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

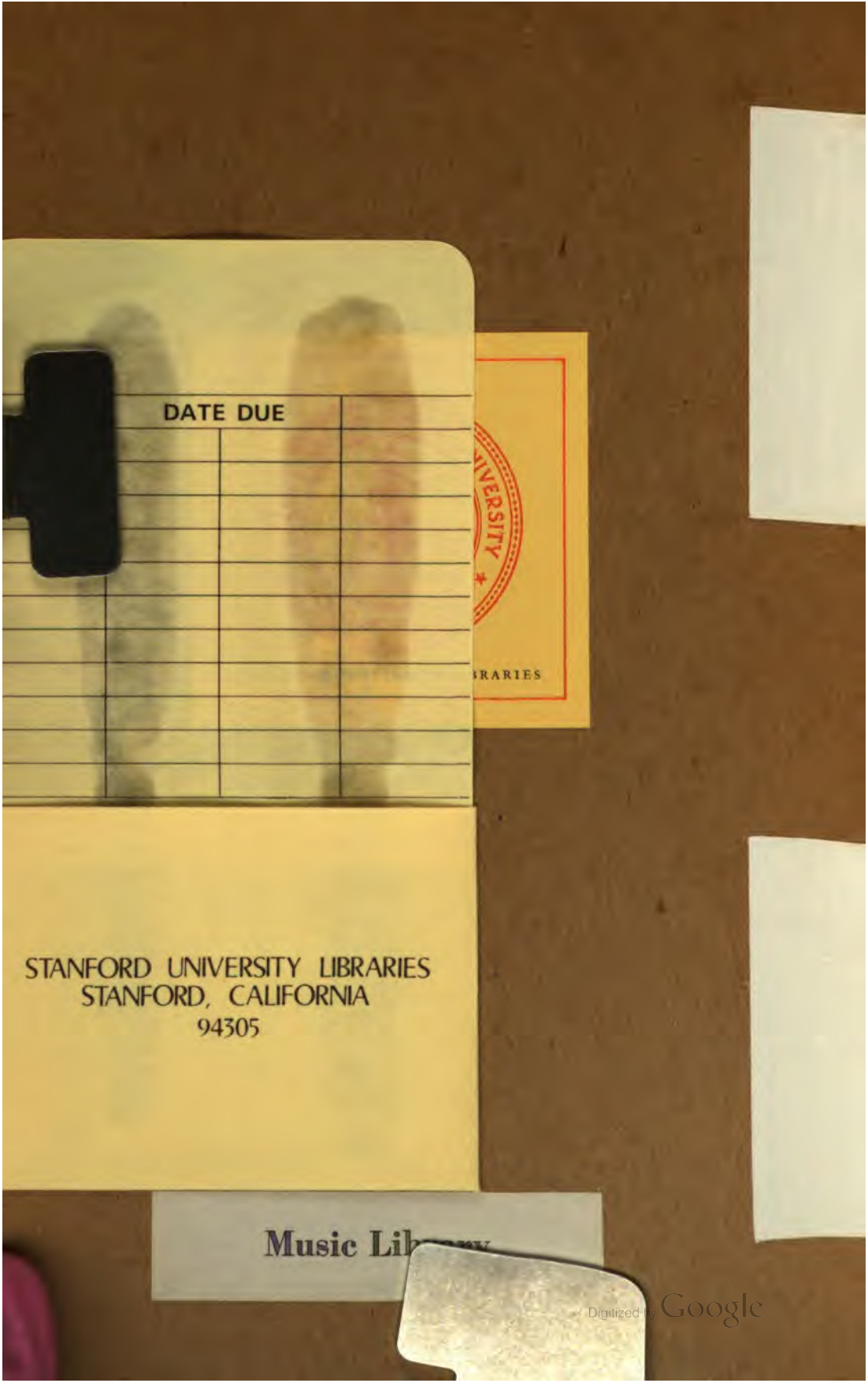
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`


DATE DUE
STANFORD UNIVERSITY LIBRARIES
STANFORD, CALIFORNIA
94305
Music Lib
Digitized by Google

Digitized by Google

Digitized by Google

MUSIC.

A MONTHLY MAGAZINE

DEVOTED TO THE ART, SCIENCE, TECHNIC AND LITERATURE OF MUSIC.

W. S. B. MATHEWS, *Editor.*

VOLUME VI.

MAY TO OCTOBER, 1894.

COPYRIGHT, 1894.

CHICAGO:
THE MUSIC MAGAZINE PUBLISHING COMPANY,
1402-1405, AUDITORIUM TOWER.

1894.

Digitized by Google

Digitized by Google

INDEX TO VOLUME VI.

Americanism Musically. Herbert J. Krum,.....544
Analysis of Mozart's Fantasie. Gertrude Petersen, 99, 215
Ancient and Modern Music of the Jewish People. Naphtali Herz Imber, ...496
Appeal for Sight Reading. W. H. Pontius,.....289
Autograph of Tschaikowsky, ... 83
Bayreuth. Wm. Morton Payne..... 594
Bayreuth. Mode Wineman..... 606
Boston Symphony Concerts, The. Helen A Clarke.... 3
Carl Hausen's Wife. Erato,.....106, 233, 301
Cause and Effect in Pianoforte Touch. Symposium,... 84
Cause and Effect in Piano Playing. H. A. Kelso. Jr.,. 439
'Cello, A. Marian Dickinson,..... 44
Chinese Fragments. Mrs. Crosby Adams,.....491
Chinese Music. Mary A. Simms,..... 457
Choir, The, and Their Pastor. Uriah X. Buttles,.....271
Coming Music, The. Sonnet. John L. Mathews,....547
Composer, The, of "Kathleen Mavourneen ".....462
Concert of the Philadephia Musical Society. S. A. R.,.312
Crouch, F. Nicholls, Portrait of,.....380
Devitalized Arm, The. C. B. Cady,..... 376
Eames-Story, Mme. Emma, Portrait of, ... 130
Few Successful American Singers, A. W. S. B. Mathews, ...141
Foreign Letter. F. E. Mathews,.....631
Future of the M. T. N. A. Dr. H. S. Perkins,..... 37
Future of the M. T. N. A. Symposium, ...337
Gounod as an Author of Sacred Music. Giovanni Tebaldini,.....224, 433, 625
Group of Chords, A. Frank E. Sawyer,.....280
Harmonic Nature of Musical Scales. Jean Moos, 13, 151, 293
Harmony. Poem. G. C. Gow,.....519

Digitized by Google

IMBER, NAPHTALI HERZ. Ancient and Modern Music of the Jewish People,.....496
" The Music of the Psalms,.....568
KELSEY, GEORGEA W. Pedagogic Aspect of the Practice Clavier,.....323
KELSO, H. A. JR. Cause and Effect in Pianoforte Touch,..... 84
" Cause and Effect in Piano Playing. 439
KRUM, HERBERT J. Americanism Musically,.....544
LAMBERT, A. Future of the M. T. N. A.,.....337
LANG, B. J. Pedagogic Aspect of the Practice Clavier, 323
LICHTENBERGER, C. Russian Music,.....506
MATHEWS, W. S. B. Editorial Bric-a-Brac, 113, 245, 366 444
" A Few Successful American Singers,...141
" Letters to Teachers, ...123, 261
" Music as Discipline and Culture,.....349
" The Pianoforte Sonatas of Beethoven,..200
MATHEWS, F. E. A Foreign Letter,..... 631
MATHEWS, JOHN L. Music and the University, ...550
" The Coming Music,.....547
MCLEAN, WM. ARCH. Music's Charms,..... 41
MONTGOMERY, W. HOWARD. A Violin,.....292
MOORE, HOMER. The Future of the M. T. N. A.,....337
" On the Use of Books,.. 541
MOOS, JEAN. Harmonic Nature of Musical Scales, 13, 151, 293
PAYNE, WILLIAM MORTON. Bayreuth,.....594
PERKINS, H. S. Future of the M. T. N. A.,..... 37
PERRY, E. B. Pedagogic Aspect of the Practice Clavier, 323
" Music and Nutrition,.....559
PETERSEN, GERTRUDE C. Analysis of Mozart's Fantasie,.....99, 215
PIERCE, O. W. Future of the M. T. N. A., ... 337
PONTIUS, W. H. An Appeal for Sight Reading,.....289
PRATT, WALDO S. Music as a University Study,.....413
PRAY, MARTHA A. Pussy Willow. Poem,.....213
" Hymn of Praise,.....412
RICE, DR. F. B. Future of the M. T. N. A.,.....337
ROGERS, MARGARET DOUGLAS. A Lullaby Song, ... 12

Digitized by Google

ROWLEY, EDD. S. A Plea for Correct Breathing in Singing, ... 543
SAWYER, FRANK H. A Group of Chords,..... 280
SCHILLER, HANS VON. Cause and Effect in Pianoforte Touch,..... 84
SHEDD, MARY M. Cultivation of Children's Voices, ..463
SHERWOOD, WM. H. Cause and Effect in Pianoforte Touch,..... 84
SIMMS, MARY A. Chinese Music, ... 485
SINGLETON, FRANK RIVERS. Key Notes, Poem, ... 624
SINGLETON, MARY K. What Meaneth It? Poem,....140
" Winds that Blow. Poem,.. 223
STEPHENS, ANNA COX. The Magic Harp of Suomi,....499
STERNBERG, CONSTANTIN. Cause and Effect in Pianoforte Touch,..... 84
STEVENSON, E. I. Future of the M. T. N. A.,.....337
SWAYNE, EGBERT. Kimball Hall as a Musical Center.. 73
TAYLOR, M. D. Music in Germany,.....516
TEBALDINI, GIOVANNI. Gounod as an Author of Sacred Music,.....224, 433
VAN CLEVE, JOHN S. The Value of Mechanical Aids, 528
" Wilber M. Derthick and his Musical Literary Societies,.....257
VON ENDE, A. Music in Norway,.....475
WAKEFIELD, EMILY W. Music as a Factor in Education, 534
WEBSTER, BEVERIDGE. Piano Touch Again,.....317
WINEMAN, MODE. Bayreuth, ... 606
WOLFRAM, JOHANNES. The Future of the M. T. N. A. 337
WORTHINGTON, ELIZABETH. A Music Student's Letters,.....178, 468, 511, 589

Digitized by Google

INDEX - BY AUTHORS.

ADAMS, MRS. CROSBY. Chinese Fragments, ...491
APTHORP, W. F. The Future of the M. T. N. A. 337
BIEN, ISABEL TAYLOR. My Love..... 82
BUTTLES, URIAH X. The Choir and their Pastor,.....271
CLARKE, HELEN A. The Boston Symphony Concerts,. 3
" Music and the American Poets,...163, 282
CADY, CALVIN B. Cause and Effect in Pianoforte Touch, 84
" Future of the M. T. N. A.,.....337
" Devitalized Arm.....376
CARUTHERS, JULIA LOIS. Cause and Effect in Pianoforte Touch, ... 84
COREY, N. J. Pedagogic Aspect of the Practice Clavier, ... 323
DICKINSON, EDWARD. The Problem of Church Music,.391
DICKINSON, MARIAN. A 'Cello,..... 44
ELSON, L. C. Future of the M. T. N. A.,..... .337
ERATO. Carl Hausen's Wife,..... .....104, 233, 301
EVANS, ELIZABETH S. Voice Training, ... 620
FAELTON, CARL. Cause and Effect in Pianoforte Touch, 84
FLETCHER, ALICE C. Indian Music,.....188
FOOTE, ARTHUR. Cause and Effect in Pianoforte Touch, 84
GOW, G. C. Harmony. Poem,..... 519
GRIGGS, S. C. The Metropolitan College of Music....381
HAHN, J. H. Cause and Effect in Pianoforte Touch, .. 84
HANCHETT, DR. H. G. Pedagogic Aspect of the Practice Clavier,.....323
" Place of the Virgil Practice Clavier....521
HATTSTAEDT, J. J. Pedagogic Aspect of the Practice Clavier, ...323
HOSMER, CARRIE DELLE. Useful Musical Books,.....537
HYLLESTED, AUGUST. Cause and Effect in Pianoforte Touch,..... 84
HILDS, M. The Violet and the Violin, ... 609

Digitized by Google

Hymn of Praise. Martha A. Pray,.....412
Indian Music. Alice C. Fletcher, ...188
Kelso School of Music and Dramatic Art,.....465
Kimball Hall as a Musical Center. Egbert Swayne,... 73
Key Notes, Poem, Frank R. Singleton.....624
Letters to Teachers. W. S. B. Mathews, ...123, 261
Little Brown House. Poem, ...543
Lullaby Song. Margaret Douglas Rogers,..... 12
Magic Harp of Suomi. Anna Cox Stephens, ...499
Mathews, W. S. B., Portrait of,..... 476
Metropolitan College of Music. S. C. Griggs, ...381
Music as Discipline and Culture. W. S. B. Mathews, .349
Music as a University Study. Waldo S. Pratt,.....413
Music as a Factor in Education. Emily W. Wakefield,534
Music and Nutrition. Eward Baxter Perry,.....559
Music of the Psalms, Naphtali Herz Imber,.....568
Music and the University. John L. Mathews,.....550
Music and the American Poets. Helen A. Clarke, 163, 282
Music's Charms. William Arch. McLean,..... 41
Music in Germany. M. D. Taylor,.....516
Music in Norway. A. Von Ende, ...475
Music Student's Letters. Eliz. Worthington,
178, 468, 511, 589
My Love. Poem. Isabel Taylor Bien, ... 82
New Offices of Music,.....131
On the Use of Books. Homer Moore, ...541
Paur, Emil, Portrait of,..... 2
Pedagogic Aspect of the Practice Clavier. Symposium, 323
Pianoforte Sonatas of Beethoven. W. S. B. Mathews, 200
Piano Touch Again. Beveridge Webster,.....317
Place of the Virgil Practice Clavier. Dr. Hanchett,...521
Plea for Correct Breathing in Singing. E. S. Rowley, 548
Problem of Church Music. Edward Dickinson,..... 381
Pussy Willow. Poem. Martha A. Pray,.....213
Russian Music. C. Lichtenberger,.....506
Tebaldini, Giovanni, Portrait of, ...270
The Typical Choir, Toast, ...174
Useful Musical Books. Carrie Delle Hosmer,.....537

Digitized by Google

What Meaneth It? Poem. Mary K. Singleton,.....140
Wilber M. Derthick and his Musical Literary Clubs.
John S. Van Cleve,.....257
Winds that Blow. Poem. Mary K. Singleton,.....223
Violin, A. W. Howard Montgomery,.....292
Value of Mechanical Aids. John S. Van Cleve,.....528
Violet and the Violin. M. Hilds.....609
Voice Training. Eliz. E. Evans.....620

Digitized by Google

The Wonderful Weber Tone
...und Only in The Weber Piano.
Symposium On Piano Touch. | Carl Faelten, Constantin Sternberg, Wm. H. Sherwood, C. B. Cady, Arthur Foote, and Others.
Complete story; "A 'Cello," Marian Dickinson. "Future of M. T. N. A." Dr. H. S. Perkins.
BOSTON PUBLIC LIBRARY JUL 22 1959 MUSIC

VOL. VI. NO. 1.

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR.

MAY, 1894.

FRONTISPIECE. Portrait of Emil Paur.
The Boston Symphony Concerts. 3. HELEN A. CLARKE.
The Harmonic Nature of Musical Scales. 13. JEAN MOOS
Future of the M. T. N. A. 37. H. S. PERKINS, Mus. Doc.
Music's Charms. 41. Wm. ARCH MC CLEAN.
A 'Cello. 44. MARIAN DICKINSON.
Kimball Hall as Musical Center. 73. (Illustrated) EGBERT SWAYNE.
My Love. 82. ISABEL TAYLOR BIEN.
Facsimile of Autograph 83. P. TSCHAIKOWSKY.
Cause and Effect in Pianoforte Touch. A Symposium.
CONSTANTIN STERNBERG, HANS VON SCHILLER, CARL FAELTEN, WM. H. SHERWOOD, JULIA LOIS CARUTHERS, H. A. KELSO, Jr., J. H. HAHN, CALVIN B. CADY, AUGUST HYLLESTED, ARTHUR FOOTE.
Analysis of Mozart Fantasie. 99. GERTRUDE C. PETERSEN.
EDITORIAL BRIC-A-BRAC. 113. The Opera Season—Opposing Nationalities in Casts—Italian Novelties—Mme. Eames-Story and the De Reszke's—Mme. Melba—New Italian Review of Music—Symphony Concerts and the Schoenefeld Symphony—Death of Mr. Ernest Knabe.
LETTERS TO TEACHERS. 124. The Case of the Student Beginning Late in Life—Graded Studies, Instruction Books, etc—Stages of Graduation—The Antics of Aeolian Harps—Mr. Cady on Devitalization.

MUSIC MAGAZINE PUBLISHING COMPANY,
CHICAGO: 1402, THE AUDITORIUM.

Single Numbers 25 Cts. Yearly Subscription $3.00.

NEW YORK, PARIS, AND LONDON: BRENTANO'S

Entered at the Chicago post-office as second-class matter.

Musical Literature. "Schools and Masters of Music." By Robert Challoner. A handbook arranged for the intermediate grades. There are original notes, making the work invaluable as a supplementary book. 80 pages. $.60. "RITSON'S HISTORY OF MUSIC." Very complete. Very thorough. Large octavo, cloth, each $2.25. Ritter's Students' History of Music." Complete History of Music from the Christian era to the present time. Cloth, $2.50. "YOUNG'S ILLUSTRATED HISTORY OF MUSIC." A brief yet masterly history of music, profusely illustrated with portraits of famous musicians. A handsome gift book. Cloth, $1.00.
OLIVER DITSON COMPANY,
453-461 Washington St., Boston.
Digitized by Google

Both Diploma and Medal

OF

Highest Honor

AWARDED

The EVERETT PIANO.

Made by the Everett Piano Co., Boston, Mass.

By the World's Columbian Exposition Jury of Awards.

The Text of our Diploma is as follows:

To the Committee of Judges—DEPT. L. LIBERAL ARTS.
No. Card—6798.
Exhibitor—EVERETT PIANO CO., Boston, Mass.
Exhibit—THE EVERETT PIANO.

COMMENTS: I report that this exhibit is worthy of an **award.** It possesses a **full, sonorous tone** and the **sustaining power is VERY good; the scale is smooth and well balanced** and the **action,** of their own manufacture, **well regulated; the touch is easy and elastic** and has **good repeating quality.** In **construction the FINEST MATERIAL is used; the workmanship shows great care,** and the **cases are well made.** The **patent action brackets** deserve **special mention,** in saving time in removing and replacing action.

JURY OF AWARDS:
DR. F. ZIEGFELD, President Chicago Musical College.

Signed:

V. J. HLAVAC, Piano Mfr., St. Petersburg, Russia.
GEORGE STECK, Piano Mfr., New York City.
E. P. CARPENTER, Organ Mfr., Worcester, Mass.
MAX SCHIEDMAYER, Piano Mfr., Stuttgart, Ger.
DR. HUGH A. CLARKE, University of Penn., Phila.

GEORGE STECK, Judge.
K. BUENZ, President.
J. H. GORE, Secretary.
Board of Judges Dept. of Liberal Arts.

The John Church Company,

GENERAL FACTORS,

CINCINNATI, NEW YORK, CHICAGO.

Digitized by Google

Bulletin.

The most important matter in the present issue of MUSIC is the Symposium upon Piano Touch. Here, as will be seen, are represented the views some of the best teachers of piano in the whole country. The central point raised by Mr. Lang, as to whether we are to regard the hammers of the piano or the dampers its principal means of expressive tone-shading, is not handled with any very great confidence by most of the writers. Mr. Sternberg, however, and Mr. Arthur Foote go directly to the center of the question. In the others a variety of valuable ideas will be found; and not less interesting than the variety of ideas is the revelation made of the different standpoints from which the celebrated teachers work.

Other matter relating to the same subject is expected for the next issue of MUSIC, foremost of which will be something from Mr. B. J. Lang, himself, whose clever introduction of the subject has set in operation so much discussion.

Among the matter prepared for MUSIC for June is a continuation of Mr. Moos' interesting discussion of the "Harmonic Nature of Musical Scales," a new paper by Miss Alice Fletcher, of the Ethnological bureau at Washington, on "Indian Music;" a strong and far reaching article upon pure taste in ecclesiastical music, by Signor Giovanni Tebaldini, Vice Capellmeister of the Basilica of St. Marc's at Venice (translated from *La Rivista Musicale Italiana;* short articles relating to musical libraries, practical questions of teaching, etc.

The third batch of "A Music Student's Letters" came to hand too late for that issue; it will be contained in the next number.

Club Rates

MUSIC, one year with Etude,.....$3.50
MUSIC, with Mathews' "Popular History of Music".....$3.50
MUSIC, with "The Cosmopolitan,".....$3.50

Music Magazine Publishing Co.

Address

1403-1405 The Auditorium.
Chicago.

Digitized by Google

Announcement Extraordinary.

We have in preparation, to be ready this month,

THE PRACTICAL TEACHER'S SCHUMANN,

consisting of a selection of compositions of Robert Schumann, reproduced from the latest and most correct texts, with additional annotations for teaching purposes or self-study, by W. S. B. Mathews, in the same style as his widely used "Studies in Phrasing."

These selections embrace the following:

The Practical Teacher's Schumann.

SCENES FROM CHILDHOOD. OP. 15. (Grades III and IV.)
- From Strange Lands and People.
- A Curious Story.
- Playing Tag.
- Happy Enough.
- Träumerei.
- By the Fireside.

ALBUM FOR THE YOUNG. OP. 68. (Grades III and IV.)
- Little Hunting Song.
- Folks Song.
- The Happy Peasant Returning from Work.
- Little Romance.
- Santa Claus.
- Sailor's Song.
- Early Memories (No. 2.)
- Spring Song.
- Mariner's Song.
- Mignon.

SCENES AT A BALL. OP. 2. (Grade IV.)
- Introduction.
- A Distinguished Entrance. (No. 2.)
- Grandfathers Dance (No. 3.)
- A Delight Experience. (No. 4.
- Polonaise in D major.

CARNIVAL. OP. 9. (Grade IV.)
- Valse Noble.
- Reconnaissance.

FOREST SCENES. OP. 82. (Grades IV and V.)
- Entrance to the Forest.
- The Wayside Inn.
- Prophetic Birds.
- Hunting Song.
- Farewell to the Forest.

Digitized by Google

THE PRACTICAL TEACHER'S SCHUMANN.

FANCY COLORED LEAVES. OP. 99. (Grades IV and V.)
Novellette in B minor.
Slumber Song.
NIGHT-PIECES. OP. 23. (Grade IV.)
Night-piece in F. No. 4.
THREE ROMANCES. OP. 28. (Grade V.)
Romance in F sharp major.
NOVELLETTES. OP. 21. (Grades V and VI.)
No. 1, in F major.
No. 7, in E major.
FANCY PIECES. OP. 12. (Grades V and VI.)
In the Evening.
Soaring.
Why?
Whims.
Dream Visions.
The End of the Song.
KREISLERIANA, OR IMAGINATIVE FANCY PIECES. OP. 16. (Grade VI).
No. 1, in G minor.
No. 2, in B flat.
No. 4, in B flat.

The Schumann scholar will see that these comprise the greater number of the Schumann pieces which are practically available for teaching, or desirable for amateur study, up to the more difficult ones such as the Etudes Symphoniques, the Humoreske, the Sonatas, Phantasie and Concerto. Below those limits the selection here given is the best that experience enables the editor to make. The pieces are given are without exception attractive in themselves, useful for study, and the best possible illustrations of the Schumann tone-poetry.

Eighty pages, printed upon the largest size plates, in the best styles of engraving and presswork. Price $1.50.

GIVEN FREE to every NEW SUBSCRIBER to MUSIC, until further notice, between now and date of publication as above.

FURNISHED TO REGULAR SUBSCRIBERS ordering in advance of publication (cash accompanying order) and sent postpaid, for **fifty cents per copy** at which price any number of copies can be ordered in advance of publication.

FURNISHED TO TEACHERS at very reasonable rates.

Address

Music Magazine Publishing Co.
1403—1406. The Auditorum.
Chicago.

Digitized by Google

Miscellaneous

AGENTS WANTED!

To Canvass for this Magazine.

Liberal Commissions Paid to the Right Persons

Among the regular contributors have been the following

JOHN S. VAN CLEVE,
CALVIN B. CADY,
JOHN C. FILLMORE,
THOMAS TAPPER,
ARTHUR FOOTE,
JULIUS KLAUSER,
WILLIAM L. TOMLINS,
EDWARD BAXTER PERRY,
H. W. GREENE,
JOHN S. DWIGHT,
GEO. P. UPTON,
EMIL LIEBLING,
E. M. BOWMAN,
J. DE ZELINSKI,
ARTHUR WELD,
JOHN HOWARD,
HOMER MOORE,
CONSTANTIN STERNBERG,
DR. JOHN C. GRIGGS,
FRED. W. ROOT,
JAMES PAUL WHITE,
EDGAR STILLMAN KELLEY,
W. FRANCIS GATES,
CLEMENT TETEDOUX,
ALFRED VEIT.

For Terms Address,

MUSIC MAGAZINE PUBLISHING CO.

S. S. MATHEWS, Manager,

The Auditorium, 1402-5, Chicago.

Digitized by Google

MUSIC.

MAY, 1894.

A TALK ABOUT THE BOSTON SYMPHONY CONCERTS.

ANYONE from the outer regions of the barbarians, suddenly dropped down in Boston, will be bewildered at first by the array of entertainments, mental, spiritual and artistic which are spread out for him to choose from; and if he have not a care, in his desire to feast his fill upon all these new delights, he may convert himself into a sort of intellectual rolling stone, gathering no moss either of knowledge or pleasure, for mind food, like food for the stomach, needs time for digestion; lacking such time the result is, as some one has said, "chronic mental dyspepsia." If the new-comer be discreet, he will choose wisely and well those cates best suited to his individual tastes, but whatever his predilections may be, he cannot hope to enter the inner sanctum of the Bostonian heart or in any sense be considered a fit companion for the gods, unless he attends the Symphony Concerts. But this, by the way, is not so easy a matter to accomplish. If, for example, the poor barbarian has been a denizen of the City of Brotherly Love, he is used to going in a quiet and peaceable manner to buy his tickets. Of course, he has to take his place in a long *queue*, but he possesses the happy consciousness that the seats he wants will be a certain sum, and that their choiceness will depend upon his position in the *queue*, and not at all upon the length of his pocket-book. But when he goes forth into the world, he will find all this changed. He soon discovers that in Boston he cannot get even the worst choice without paying a pre-

Copyright, 1894.

Digitized by Google

mium for the privilege. In order to feast his soul upon this, the divinest of arts, in its fullest perfection, the art which dives down into the heart of things and gives to mortals glimpses of the infinite mystery—to gain the right to attend at these high ceremonials of music, he must literally convert himself into an enemy to the rest of mankind. His weapon is money, but to make it entirely effective, he must develop in himself that doubtful sort of courage necessary to the obnoxious habit of bidding. So this wondrously beautiful art is bartered for on the lowest of business planes. No wonder the poor barbarian, with a ridiculously developed moral conscience, and an overwhelming belief in the sanctity of music, shrinks from such proceedings. Dreams will come to him, in spite of any scruples he may have against a socialistic scheme of things, of the day when the love of art shall be so universal that all will gladly pay a tax for the government support of fine orchestras, so making concerts free to all comers. Thus would be eliminated that childish element which finds a lodgment in most human breasts, a sense of superiority in having been able to bid for the most desirable seat in the auditorium. It is to be feared at the present stage of human development, that this very element adds lustre to the organization known as the Boston Symphony Orchestra. That which Shakespeare objected to so much has been done, gold has been gilded, the lily has been painted, wasteful and ridiculous excess is enthroned by that troublesome little imp, Fashion, who is always putting a finger in the pie and drawing out the biggest plums. While the unresponsive souls of the fashionable are occupying the best seats in the synagogue, the sensitive student of music must stand or be banished to a miserable little second balcony, after a demoralizing scramble for admission tickets.

It is such considerations as these, based upon a positively amusing lack of worldliness, which causes our barbarian to trust to luck to get a reserved seat as the concerts come round. There are generally a few seats which escape the fury of the fray, and in buying these left-over seats, one has the comfortable consciousness of not having deprived a

Digitized by Google

poorer brother by out-bidding him. And perhaps it is only this consciousness which keeps him from wincing under the glances of his neighbors, who evidently regard him as a peculiar sort of animal which buys a seat for a separate concert, and has to grope about with the tell-tale check in his hand for the seat, or ask the astonished usher to find it for him,—instead of marching up to it with the proud look of possession which illuminates the countenance of the season-ticket holder. There is another great advantage in this method; it gives one an opportunity to hear the orchestra from all parts of the hall. I have tried this plan myself, convinced by the foregoing arguments of a certain barbarian I know, and the conclusion forced upon me is that the acoustical properties of the Boston Music Hall are very indifferent; in fact, I shouldn't wonder if my friend were right when he says that "the Bostonians will never know what a fine orchestra they have until they hear it say, in the Philadelphia Academy of Music, or some building of similar construction." Probably our own new Music Hall which will be finished next year will make the necessary revelation. If you are too far back in the Music Hall there are indistinctnesses of impression, if you are too far forward, disembodied overtones seem to be floating about like the "spirit of nobody," if you are in the gallery on one side you have too much violin, if on the other, too much viola. There seems to be no point in the hall where a perfect balance and blending of the tone is attainable. Even if the acoustical properties of the Music Hall were beyond criticism, the seats are very uncomfortable and in the galleries so packed together, that one can hardly turn without knocking off a neighbor's bonnet. I remember once in the midst of Wagner's "Overture to the Rheingold," I felt that I must simply get away from those horrible slithery chords on the horns, but to do so I should have had to make at least twenty-five people get up and flatten themselves against the backs of their benches, and I concluded it would be simpler to lose my reason then and there. Fortunately, the overture came to an end, and its curious and unpleasant effect

Digitized by Google

upon me passed off. How strange it is that in a city so public-spirited, this hall should have been made to do duty so long. The finest orchestra in the land, and a choral society equally fine, and no really adequate place to hear them in! To accommodate the recent season of grand Opera, they have been obliged to tinker up a building which is used for Mechanic's Fairs. Truly, Boston's soul seems to have outgrown its body.

There being no position in the hall entirely satisfactory as to sound, the next best thing is to get a place where one can see the orchestra, and watch the conductor emphasize his fine points. With Nikisch, there was no especial satisfaction in this, because he was to the ordinary eye entirely devoid of emotions of any kind, and it always seemed to me that this coldness reflected itself frequently in the playing of the orchestra. "Icily regular, faultlessly null" would be too exaggerated a term to apply to his method of conducting, yet these lines would at times come to my mind when watching him. There was a certain sort, too, of affectation of expression in his interpretations, and I never felt more sure that I was right about this than when listening to him play the piano, when these defects were particularly manifest. Pianissimos so intensely soft that one almost required a microphone to hear them, then a sudden burst of obstreporous, key-smashing sound. Doubtless, there are many who consider this sort of playing very effective; his piano accompaniments especially, have been praised as the pinnacle of attainment in that art. The present writer has to confess, however, to having found them artificial and trivial in effect. These qualities, so destructive of a unified interpretation of a work of art, were not so noticeable when modern compositions came under his baton, because, in most of these, organic unity does not seem to be so much the aim of the composer as great contrasts of effect, mingled with considerable discursiveness. But when it came to Beethoven, the best understanding of whom is the test of the highest musicianship, Nikisch was always disappointing. He had a faculty for denuding Beethoven of his dignity, of turning

Digitized by Google

his deep currents of emotion into mere surface ripples. At times he made this supreme master appear almost frivolous. I have heard Nikisch actually scurry through one of Beethoven's incomparable adagios in a way to make the heart sick, and send one home from a concert wondering if, after all, something was not the matter with Beethoven.

But now Mr. Nikisch is gone it would be kinder to remember his good points. Certainly the orchestra never attained more perfect technical precision than under him. Their rendition of delicate prestissimo movements was generally a wonder of ensemble playing. If he showed a lack of grasp when dealing with Beethoven, he certainly showed a nice appreciation of the possibilities of Schumann. His "romantic" soarings were evidently more akin to Mr. Nikisch's own temperament than the profounder, farther reaching emotions of Beethoven.

"The king is dead, long live the king." With all the fickleness which constitutes the virtue of loyalty to the liege, the swallowing up of regret for the one gone in the joy over the one that cometh, all symphony concert goers were agog over the new conductor, Herr Emil Paur, who entered into his duties the beginning of the present season. Boston is not prone to receive new-comers enthusiastically. They must dwell in the promised land for a time, must temper their barbarianism with whiffs of the invigorating East wind, tone their stomachs with baked beans, and tune up their intellects with codfish balls. Then, if there is anything in them, Boston opens her heart, and her allegiance once given remains as long as the adopted ones abide among her people. Already, Herr Emil Paur has proved himself a power in the musical land. "As fine a leader as Gericke" one hears whispered among those best qualified to judge. For myself, Gericke is so far back that I do not feel competent to make any comparisons. In the days of Gericke the Boston Symphony orchestra stood to me for all that was supreme in orchestral playing, to be spoken of with reverence. Only with the advent of Nikisch did my critical acumen begin to bud.

Digitized by Google

To my judgment Herr Paur has become more in touch with the orchestra in the few months of his leadership than Nikisch ever was. It is an interesting study to watch his face as he conducts. Every slightest shade of expression to be observed in the rendering of a piece is reflected there, and the men in the orchestra respond with sympathetic alertness, so that one gets the impression that the orchestra is a living human organism guided by one will, rather than a perfect machine played upon from without.

Still more gratifying is the fact that Herr Paur is not a worshipper at the shrine of any one school of music, he does not play Beethoven *á la* Hungarian, he is one of those rarely cultured musicians who can understand and appreciate the distinctive qualities of all schools. Nothing could be more satisfactory than his dignified and sympathetic interpretation of Beethoven's glorious Fourth Symphony at a recent concert, yet he is equally happy in his understanding of Rubinstein's queer freak "Don Quixote," which he calls a humorous character picture. Some critics, by the way, have objected to this composition on the score that it is not humorous. But, though not an admirer of musical character pictures as a rule, I think that in this, Rubinstein has reflected to a wonderful degree the peculiar quality of the humour of "Don Quixote," not the humour which makes altogether for laughing, but of the kind which makes somewhat for thought.

A wide range of composers has been represented this winter at the weekly concerts, and I am more and more impressed with Herr Paur's fine qualities as a conductor. There have been at times during the winter some raggedness of performance, but it could hardly be expected to be otherwise until orchestra and conductor have been together for a time, and were there more fault to find on this score instead of so little that one almost blushes to make the criticism, the unified grasp shown by Herr Paur of the content of the works he has performed and his genuinely artistic appreciation of details, together with the quality of aliveness which he has imparted to the orchestra would far outweigh any infinitesimal imperfections of technic.

Digitized by Google

It is a fact most irritating to the enthusiastic lover of orchestral music that the virtuoso at a concert with his voice or his violin generally carries off most of the honors. More wild applause follows upon the skilful display upon the squeaking harmonics of a violin, than is called out by all the beauties of the finest orchestral master-piece. Mentioning this fact, upon which I am somewhat of a monomaniac, to a friend the other day, I was informed that "people took symphonies for granted." I confess I had never before realized that America was becoming so cultured in music as to take symphonies for granted. Upon the same principle, then, I suppose the advanced poet takes sunsets, and moon-rises, and starry nights for granted. On the contrary, I should have thought that the distinctive quality of beauty, whether of nature or art, would be the impossibility of ever taking it for granted, if one had been endowed in the first place with the proper sympathies to appreciate it. I should certainly seek the cause of this phenomenon elsewhere. I believe it to lie in a one-sidedness of musical culture. While the majority of people can follow a part that is highly individualized, as a solo part must be, especially if to their perception of sound is added the perception of sight, when in plain view, in front of the orchestra, the virtuoso displays his melodious intricate skirmishings with bow and finger, there are comparatively few who can follow the complex blending of theme and counter theme, individuality being tempered by harmony, which belongs to the true orchestral piece. One need only look round at the audience to see that this is so. How many faces show undisguised pleasure during the performance of a symphony? Too many, alas, have a look of perplexity as if they would fain understand but for the life of them could not. Probably all these poor souls have been told over and over again by wise-acres who ought to know better that "Music is a purely emotional art, based in the emotions and appealing to the emotions." And when their emotions do not experience the exhilaration which they naturally look for, they are confounded and think there must be something wrong either with them or

Digitized by Google

the music. Now, the truth is that a fine orchestral composition is a most marvellous exhibition of intellectual power. To marshal the manifold forces of sound in a way which will give expression to the emotional idea of the composer requires an intellect of the rarest quality. Consequently the listener must not depend upon his untutored emotions, he must have an intellectual perception of the musical means used by the composer before the soul of the composer can speak to him. There is nothing so absolutely ridiculous as the statement one often hears made, that a melody which appeals to the greatest number of hearts is in the truest sense music. The emotions of human beings are not divinely perfect revelations. Like all other human qualities they are capable of development. They must be tuned up with intellectual pegs instead of being left to flap round loose, like the neglected strings of a violin.

I wish I could persuade people who aspire to be of the audience at symphony concerts to spend a little time in cultivating their knowledge of the intellectual means employed by the composer to his artistic ends. I should like to see their enthusiasm irresistibly well forth in the presence of the mightiest works of genius instead of being confined to that side only of music where virtuosity reigns.

Having suggested a line of improvement along which audiences might grow, and now being quite in love with my own wisdom, I will venture still nearer the sun, even if the fate of Icarus be mine, and suggest an improvement in program making. Why should not orchestral programs be based on a historical scheme, each program giving examples of the classic, romantic and the hyperbolical modern school? Greater variety would in this way be secured, besides the people would have an opportunity to compare side by side different phases of musical growth. A whole winter's work might be laid out in a form something like a double or triple chain, two or three lines of development being kept going all the time. Upon the initial program of the season might be printed an outline of the lines of development which the conductor intended to follow. Herr Paur has a

Digitized by Google

tendency in his programs to mass moderns together and classics together as will be seen by the following programs of the last four concerts.

Symphony No. 2, in D major, Op. 73 - *Johannes Brahms*
Romanza for Violin with Orchestra, in A minor, Op. 42. (First Time.) *Max Bruch*
Concert Piece for Violin with Orchestra, in E minor, Op. 62 (First Time.) *Camille Saint-Saens*
"A Northern Campaign," Overture to a Tragedy, in F minor, Op., 25 - (First Time.) - *Emil Hartmann*
"Don Quixote," Musical Character-Picture (Humoresque), Op. 87. (First Time.) *Anton Rubinstein*

Concerto Grosso, No. 10, in D minor - *George Friedrich Handel*
Aria, "Honour and Arms," from "Samson," Act II, Scene 4 *George Friedrich Handel*
Symphony in D major (Breitkopf & Härtel, No. 2) *Josef Haydn*
Aria, "Solche hergelauf'ne Laffen," from "Die Entführung aus dem Serail," Act I, Scene 3 *Wolfgang Amadeus Mozart*
Overture to "Egmont," in F minor, Op. 84 *Ludwig Von Beethoven*

Symphony Fantastique - - - - *Berlioz*
Symphonic Poem, "Orpheus" - - - - *Liszt*
Komarinskaja, a Fantasie for Orchestra on two Russian Folk-Songs - - - - - - *Glinka*
Overture from the Opera, "Russlan et Ludmilla," - *Glinka* (First Time.)

Overture, "Marriage of Figaro" - - - *Mozart*
Symphony No. 4 - - - - - *Beethoven*
Overture "Hebrides," - - - - - *Mendelssohn*
Overture, Scherzo and Finale - - - *Schumann*

While the ordinary audience is very much pleased with a programme like the next to the last, the real music lover longs for a taste of the good old wine. Of this he gets his fill in the last programme but his interest in the new is left entirely unprovided for. I dare say many would exclaim, should such a thing be proposed, that to adopt historical programmes would be to introduce an element of instruction into something which should be purely amusement, but is it

Digitized by Google

not true that intellectually developing beings must demand amusement on ever higher and higher levels? Such a magnificent orchestra as the Boston Symphony orchestra is not entirely exhausting its capabilities for good unless it is educational in the very broadest sense.

But I feel my wings beginning to melt in the bright light of this orchestral sun, and can only humbly express my gratefulness that we have such an orchestra among us, whose work is most surely of incalculable value in inculcating a love of all that is best in music.

HELEN A. CLARKE.

A LULLALBY SONG.

Come to my arms, O, my little one, pretty one,
Close thy bright eyes of the heaven's soft blue,
Dropping their tears like mild showers, my little one,
Or the forget-me-nots, laden with dew.

Nestle down closely, my little one, pretty one,
Just as the birds nestle under the wing
Of their own mother bird, little one, pretty one,
While the warm breeze makes their nest gently swing.

Like the sun rays falls thy gold hair, my little one,
Over my heart, and the touch makes it warm;
Upward the prayer gushes forth, O, my little one,
"God keep my little one safe from all harm."

Out in the meadows, my little one, pretty one,
Father is watching his wandering sheep;
When he returns he will find, O, my little one,
His own wee lamb in her cradle asleep.

Then he will kiss thee, my little one, pretty one,
Smooth thy gold hair from thy ivory brow,
And he will say that of all, my sweet little one,
Nothing on earth is so precious as thou.

Then slumber sweetly, my little one, pretty one,
Dream of the angels who whisper with thee,
And when thou wak'st thou shalt play, my own little one,
With the white lambs on the meadow and lea.

MARGARET DOUGLAS ROGERS.

Digitized by Google

THE HARMONIC NATURE OF MUSICAL SCALES.

MELODY, the combination in sequence, and Harmony, the simultaneous combination of musical sounds, are generally considered to be fundamentally different in their nature, and are therefore strictly held apart from each other. Accordingly, the old treatises on Harmony suffice themselves by making the statement of this divorcement of melody and harmony in their beginnings chapter, and therewith drop the subject of melody as irrelevant to their subject matter. This depreciation of the melodic element in music could not escape at length to thoughtful musicians, and it has given in its turn an impulse, resulting in disquisitions which are not only based upon the recognition of the coherence in modern music of melody and harmony, but which go so far as to declare the two are one in nature, *e. g.*, that melody is resolved harmony, and that the harmonic principle has governed the musical utterances of all nations in all ages. This harmonic principle is thus postulated as a natural law, inherent in human nature, controlling and determining the melodic effusions of all mankind.

That the separation of melody and harmony implied in the works of the older theoretical writers is erroneous and insufficient, can hardly be questioned; and that this universally prevailing method of teaching thorough-bass divorced from melody must be held responsible for the meager results of this branch of the musician's theoretical training goes without saying, and is generally admitted; and we may therefore, dismiss this aspect of the question. But, on the other side, is the harmonic principle held forth by the more modern writers, an actual reality, a principle connate with human nature and therefore a firm basis whereon to erect the structure of music? Or is it merely an acquirement peculiar to our modern music, and therefore a free creation of the human mind

Digitized by Google

of comparatively recent origin? These are the questions which will occupy us in this inquiry.

If, as is claimed, the harmonic principle is a law of nature, this law, in common with all natural laws, must have been operative universally; we must, if it be such, be able to trace its determining agency in the musical utterances of the savage tribes and the half civilized peoples, as well as in the musical productions of the civilized nations of antiquity, and of our present days. This points at once to the sources whence we have to look for the evidence which is to support and establish this harmonic-melodic principle: our data must be furnished by the available historical records of the music of the past, and the state of music of the present. And if it can thus be demonstrated that its determining efficacy has been universal, or even approximately universal, the evidence must be acknowledged to have established this principle while a failure to do so would be equal to the disproval of its existence; and we may add that this is the only evidence which is valid. For any basis less comprehensive than this, although it may contain a partial statement of truth, cannot serve as a basis for a theory so sweeping as this; especially if biased, as is too often the case in musical considerations of this kind, by mere subjective feeling, which has been fostered by an exclusive and one-sided study of modern music.

Before we proceed, however, in search of this evidence, to a comparative examination of the various forms which music has assumed under the widely differing conditions presented by different nations, a few remarks of a more general nature may not be inappropriate.

It is a generally accepted fact that the music of savage tribes and half civilized nations—which must mainly occupy our attention—is monophonic, lacking the harmonic element which is characteristic of the music of the civilized European nations. This statement holds good if we understand under harmony all that is included in this term in its technical meaning as applied to modern music; yet, it would, as will be seen later, be inaccurate if the term harmony should be

Digitized by Google

taken in its more general meaning as a mere sounding together of several voices. But admitting the propriety of this distinction we may lay it down as a general truth that primitive music, whereby we here designate the music of all Extra-European nations and tribes—is synonymous with melody.* Now, it is a well known fact that melody progresses by definite and measurable intervals. In this it differs from speech where the alterations of pitch take place by continuous transition. Yet, although this difference may broadly mark off speech from music, the boundary line is by no means so well defined as the general belief should warrant. For speech on one side defies measurement by intervals chiefly because its vowels which form the musical element proper, are too short and too much disturbed by the noises accompanying the enunciation of the consonants. On the other side, the music of many savage peoples and half civilized nations employs such small intervals, and the transitions between them are so gradual and indistinct, that the determination of pitch is connected with much difficulty. Judged, then, from the mere standpoint of motion in pitch, speech, with its greater predominance of vowels, and music with its almost insensible gradations of pitch are more closely allied to each other in the case of peoples standing low in the scale of civilization than are the music and speech of the higher civilized peoples.

The music of different nations does not, however, select its pitch relations at random. Conversely, among the infinite number of possible tone combinations some constant pitch relations are fixed upon, within which, when once firmly established, the melodies move. The result of this process of

* A rare exception I had the opportunity to observe during The World's Columbian Exposition in the South Sea Island village in some of the dance songs of the nations, which moved within the very small compass of a tone C-D; a second voice sang Bb somewhat after the manner of a drone forming a major third with D. But more surprising was a "Song of Lola" sung by a native woman from the Fiji Islands, the melody moving within the range of an octave; accompanied by another voice in thirds, and in the refrain by thirds, fifths and octaves alternately without, however, combining into a full chord. Ambros, "Geschichte der Musik," Vol. I, p. 10, mentions a similar occurrence of rudimentary harmony among the New Zealanders so that the above statement must not be received unconditionally.

Digitized by Google

pitch selection is, as observation teaches, not the same in all nations, but varies in conformity with the natural aptitudes and surroundings of the respective peoples. Yet, if one or more successions of intervals have once become recognized as more adapted than others to the specific proclivities of a people, these tone combinations will by force of habit be continued and transmitted, and in the course of time they will become so firmly established that they pervade and govern all musical thought, so that all future melodic combinations instinctively conform to what has become a national type. These tone combinations reduced to systematic order are scales, which thus form a true index of all the possible pitch relations assumed by the melodies based upon them. If there are harmonic possibilities in the melodies, of which the respective scale is simply a condensed form, these possibilities will be apparent in the latter; and if, by a proper selection of the degrees of the scale, no consonant harmonies can be formed, none can be formed among the tones of melodies which move within this scale. An analysis of the scales of the different nations must therefore furnish us with the evidence needed for establishment of the harmonic melodic principle, which, until this evidence is supplied, is a mere hypothesis.

Now the very fact that not one but numerous different tone systems have been evolved might lead to the assumption that no common principle was active in their development; for the reason namely that a natural principle implies uniformity of actions and therefore uniformity in the results. This deduction, however, is not conclusive. It does follow that no one principle has been entailed; but this does not exclude the possibility that several principles have been at work, and that the variations have been conditioned by the relative force with which each of them has acted, further modified by the natural aptitudes of various nations. The process of pitch selection, then, involves a co-operation of diverse tendencies, whereby one or the other may attain to predominance according to the natural trend of the respective nation; and although not ruled by mere chance, yet the re-

Digitized by Google

sults of this selective process are far removed from the fixity and uniformity accompanying the action of an inexorable natural law.

It only remains now to specify the principles co-operative in this process of selection. They are three:

1). *The principle of conformity to the physical constitution of sound*, which may be defined as a natural tendency to select upon those tones as degrees of the scale which coincide with the upper partials of the assumed tonic.

2). *The principle of equal division*, by which is meant a tendency to select as degrees of the scale such tones as are equidistant from each other in pitch, or in other words, the tendency to divide the octave into a series of like intervals.

3). *The principle of tonal attraction* by whose agency those tones are selected as degrees of the scale which stand to some previously selected tone in a relationship of proximity, but sustain not neccessarily a perceptible relation among themselves and to other degrees of the scale. As a specified form of tonal attraction we may yet mention *the law of tonality* which includes the sum of those relations which exist between the tonic and the contents of a key.

Among these principles the first is of a purely physical physiological nature, and approaches most nearly to the requirements of a natural law. The other two causes are depending on psychical motives and presuppose to some extent at least the previous action of the principles of conformity to the physical constitution of sound, which, therefore, will be seen to be not only the first of these agencies in order of time, but also the one which stands first in point of importance and universal application. It is hardly necessary after the foregoing to say that we cannot expect to trace in every case all these principles, because as already mentioned the natural aptitudes of different nations may impel them to emphasize one much more than the others. But even if any one of them is at present not traceable, it by no means follows that it has not asserted its determining force during some previous stage, which, perhaps, is out of the

Digitized by Google

reach of historical records. Moreover, tonality has in some measure counteracted the other propensities, since it has asserted itself by modifying previously established tone systems, rather than assist in creating them at first hand, thus often superseding and effacing the influences resulting from the agency of the other tendencies. Yet their joint action can be demonstrated in the tone systems of most peoples with sufficient clearness to prove their existence, and to establish conclusively the fact that these systems are not the outcome of mere chance, but the result of a gradual development which has been governed by clearly definable law and order.

Let us now proceed to the examination of these different tonal systems. To aid intelligibility it will be found convenient to consider them in groups. A natural division suggests itself at once into three classes according to the number of intervals into which the octave has been divided; the first class embracing scales of five tones or *Pentatonic Scales*, the second class scales of seven tones or *Heptatonic Scales*, and the third class scales containing more than seven tones which for the sake of convenience we will term *Polytonic Scales.** Following this division and beginning with the scales of few tones, as these, being the least complicated will in all probability exhibit the simplest and most clearly defined relations, we may pass on to the consideration of

Pentatonic Tone Systems.

Scales of five tones are not as the popular belief goes, restricted to one or two nations, but are met with in the most disparate parts of the globe, and by people between whom there exist no bonds whatever of tribal relationship. They are in use among the peoples inhabiting China, Japan, the Malaysian Archipelago, New Guinea, New Caledonia, North

* Some writers have included these scales under the name of "non-harmonic scales." Since, however, scales of seven and less tones may be non-harmonic, e. g. so constituted that their pitch relations do not allow of consonant harmonic combinations, and on the other hand scales of more than seven tones may and in a limited sense do admit of such harmonic combinations, I have found it convenient to coin the word Polytonic, which includes, the conception of a multiplicity of tones without reference to their harmonic or non-harmonic possibilities.

Digitized by Google

and West Africa, Scotland and among the North American Indians. Distinct traces of this scale form have been discovered, and in remote antiquity also among the Greeks, Assyrians and Babylonians. The theory, therefore, which formerly endeavored to show that this tone system was originated by only one nation and from thence was transmitted, together with other tribal peculiarities to peoples in far distant countries by migration, is wholly unfounded. The only way in which we can account for this wide distribution of the pentatonic scale form is by assuming it to be the outcome of a process of development in which similar agencies have combined in a similar manner, thereby conditioning an approximate equality in the final result. As it would, however, seem entirely improbable that of three principles all would so combine as to bring about one and the same result, especially if we bear in mind the difference entailed by race pecularities, we suspect that this similarity of result is due not so much to similar co-operation of many principles as to the predominance of one principle attained by its superior active force.

Yet although such a widespread agreement obtains as to the number of steps in the scale, the agreement as to the order in which these steps follow one another is not so universal. But even here we can reduce the apparent disparities to some order. Helmholtz*["Sensation of Tone," p. 260] assuming after the manner in which the Greek tone system is constructed, each of the five tones as the tonic of a new scale, deducts the following five different pentatonic scales.*

1. C D F G A C
2. C Eb F G Bb C
3. C D F G B C
4. C D E G A C
5. C Eb F Ab Bb C

He confesses, however, himself that for the fifth scale with the fifth tone of the normal scale as tonic, he has failed to find representative melodies among the pentatonic tunes of

* I have reduced the scales to the common tonic C in order to bring out more clearly their points of difference,

Digitized by Google

the different nations. As an example for the first scale he quotes after John Barrow the following Chinese air assum-

ing it to be in the key of D (whethermajor or minor remains uncertain because the distinguishing interval of the third is missing). To the assumption of D as the key Mr. Helmholtz was probably influenced by the ending note of the example which is D. Now it is a well known fact that melodies, and especially melodies of such doubtful tonality as the one quoted, do not neccessarily end or begin on the tonic, and only a cursory study of national music soon reveals the fact that any degree of the scale may stand in the place of the initial or final tone of primitive melodies, and that an ending on the fifth of the scale as is the case in this example, formed the rule in ancient Greek music as well as in Scotch pentatonic tunes.

The distinguishing mark of tonality is the predominance of such intervals as are contained in the tones of the tonic chord and its nearest relatives, the dominant and subdominant chords. In doubtful cases then, the tonality is determined by the chord within whose tones the greatest number of the melodic steps are moving. Keeping this in mind an attempt to harmonize as above the melody in question will soon prove that it is the key of G major alone which allows a nat-

Digitized by Google

ural accompaniment of chords. In other words, the scale underlying this melody is identical with the one under No. 4. The scale mentioned as No. three C D F G B C, omitting the third and sixth is very rarely met with, and tunes in it have to modern ears a very peculiar character admitting of an explanation as minor or major, wavering constantly between these two modes. The most important scales, however, are the series Nos. 4 and 2,

C, D, E, G, A, C,
C, Eb, F, G, Bb, C,

the first unmistakably corresponding to our major, the second to our minor mode. The major seventh in the latter is characteristic to all pentatonic minor scales. An examination of a considerable number of pentatonic Scotch Lowland airs and others of the North American Indians and Southern Negroes has convinced me that all pentatonic melodies with very rare exceptions move within the range of the two latter scales, although some of the missing intervals and more especially the seventh of the scale are occasionally touched. But the introduction of these exceptional intervals is in the case of Scotch music a recent innovation and they always fall on unaccented parts of the measure.

The prevalent order in which the intervals succeed one another having been ascertained, it remains now to be seen what relation the intervals sustain between themselves in the different time systems. In order to do this we must endeavor to show which intervals of the different scales coincide with each other and which fail to do so. And in the latter case we should show not only that they fail to do so, but, if possible, determine the exact amount of their disparity. To secure, however, an adequate degree of accuracy the intervals must be measured by each other; and this naturally demands a unity by which they can be measured. That a measurement which is based on the unit of what we call a tone, or even a semi-tone, would be far from offering a sufficient degree of accuracy, is obvious, and to use fractions of a tone would be too tedious as well as too cumbrous. To avoid this we will use the simple and yet sufficiently

Digitized by Google

accurate Centesimal System proposed by Mr. Ellis, the translator of Helmholtz's Sensation of Sound in the English translation of the latter work. Mr. Ellis divides the octave in 1200 cents, so that each semi-tone is equal to 100 cents, each tone being equal to 200 cents. Since, however, these intervals are to be understood as intervals of our equal tempered tone system, and since our inquiry has to deal with harmonic considerations which evidently have to be expressed in true or natural intervals, we will employ as our units the measurements of the latter. To facilitate a comparison with the tones of our scale we will express intervals which fail to coincide with corresponding intervals of our scale by the name of the tone to which they approximate most closely, giving the number of cents prefixed by +, if the pitch is higher, the number of cents prefixed by — if the pitch is lower than the tone indicated. If for instance in the subjoined table we find + 25 in the vertical columm headed by C this denotes a tone whose pitch is 25 cents higher than C. - 15 in the vertical column headed by G denotes a tone whose pitch is 15 cents lower than the tone G; and an O indicates a tone which coincides exactly with that indicated by the respective letter.

TABLE I.

PENTATONIC SCALES.

	C	D	Eb	E	F	G	A	Bb	B	C
	0	204	316	386	498	702	884	996	1088	1200
1 South Pacific.....	0	-2		-16		-17	19			0
2 Java observed	0	24			-14	26		-36		0
3 " theoretical....	0	36			-18	18		-36		0
4 " Pelog.....	0			60	77	-15			10	0
5 " Dangsoe.....	0	-67				-15	-64		10	0
6 " Bem.....	0	-67			77	-15			10	0
7 " Barang.....	0	-67			77	-15	-64			0
8 " Miring.....	0			60	77				10	0
9 " Menjoera.....	0	-67		60	77				10	0
10 China Flute	0	-26			-50	-40	4			-4
11 " Dulcimer.....	0	-35			-7	-41	-6			-2
12 " Tamboura....	0	-15		0		0	9			0
13 " Baloon-Guitar	0	-59		-35		-57	-10			-5

Digitized by Google

TABLE I.—Continued.

			C	D	Eb	E	F	G	A	Bb	B	C
			0	204	316	386	498	702	384	996	1088	1200
14	Japan	Popular.....	0	-4	-16			-2	16			0
15	"	"	0	-4			2	-2	-84			0
16	"	"	0	-4	-16			-2	-84			0
17	"	"	0	-104			2	-2		4		0
18	"	"	0	-e04			2	-102		4		0
19	"	"	0	-104			2	-2	-84			0
20	"	Classical	0	-4			2	-2	14			0
21	"	"	0	-4			2	-2		-4		0
22	"	"	0		-16		2	-2		-4		0
23	Scotch	normal major	0	0		0		0	0			0
24	"	" minor	0		0		0	0		0		0
25	"	neutral.....	0	0			0	0		0		9

All numbers in this table without a minus sign should be read "plus," the number of vibrations being the excess over the normal vibration-numbers in first line above.

From this table, which in substance but in somewhat different form contains the measurements given by Mr. Ellis in App., XX. sec. K of Helmholtz's Sensation of Tone, to which I have for the sake of completeness added those of the Scotch Pentatonic scales—we see immediately, that the interval of the octave (1200 cents) is universally recognized. The slight deviations from the exact pitch shown by the Chinese scales are imperceptible to well trained ears and could scarcely be noticed even if the two tones were sounded together. We shall see later on that deviations considerable greater than these must in many cases be allowed for, and that often and especially if the figures have been obtained by measurements or from instrumental performances, an approximation can be taken for an intended true interval. And bearing in mind that the tone systems of those peoples which are represented in our table, although of considerable antiquity, are yet in a rudimentary state, we may expect that in the course of their further development the now existing inaccuracies may perhaps be eliminated. But generally speaking the octave division is established with a great degree of accuracy.

Not near so universal and accurate has been the estab-

Digitized by Google

lishment of that tone of the scales which corresponds with our fifth. Yet all the scales, with the exception of Nos. 8 and 9, have an interval corresponding at least approximately to this tone, and of the 23 scales which contain a fifth 19 may be called perfect as the greatest deviation of 26 cents or 1-4 of a semitone in the case of No. 2; although noticeable if sounded simultaneously with the tonic, would easily pass for correct as a melodic step. Of especial interest is No 12, as having not only a mathematically accurate fifth and octave, but also a just major third. The striking accuracy of these three important intervals can easily be accounted for, as the tambour is a guitar-like instrument with a very long neck, therefore allowing of a greater degree of accuracy in the division of its strings than that which can be attained on instruments with short strings. In a similar way all the Japanese scales, with the exception of No. 18, whose fifth is diminished, have perfect fifths, but in equal intonation. The fifths of No. 10, 11, and 13, however, are all nearly 1-2 semi-tone flat. The measurements in these three cases are taken from the flute, dulcimer and moon shaped guitar, and as the intonation of instruments and especially that of the proverbially incorrect flute, undoubtedly has something to do with apparent disparities, we cannot attach too much weight to this exceptional deviation; in particular when we take into consideration that most of the other intervals of the scales also show considerable deficiencies. Taken all in all we may say that the fifth in the scales of the peoples represented in the above table, is established with a fair degree of accuracy, although somewhat inferior to that of the octave.

Another interval, that of the major third established not near so universally and decisively as the octave and the fifth, claims here our attention. Of the 19 scales represented only six contain an interval corresponding to the major third in our scale. Of these only three can be considered a close approximation to the true pitch of the interval. Yet in scale No. 12, which has already been mentioned as containing a perfect fifth and octave we notice that the major third also

Digitized by Google

is perfect. The third in No. 1, although deviating by 16 cents from the just interval still very nearly coincides with our equal third, its pitch being only 2 cents higher. The third of No. 13, being 35 cents flat, may still be called a rough approximation.

Summing up the results of this part of our inquiry we may then say that the octave has been selected upon universally and with absolute accuracy, the fifth with a considerable amount of agreement and a fair degree of accuracy, while the major third has been established only in isolated cases and with a correspondingly smaller degree of accuracy. These intervals having been selected so consistently, we may consider them to have been the frame work of what later became the scale, and because they have throughout the process of scale formation retained their identity we will call them the *stable element of the scale* in contradistinction to the remaining intercalary tones, which because they lack this high degree of agreement we will call the unstable element. How are we to account for the presence of these intervals constituting the stable element of the scale? The explanation is not far to seek. If a tone of musical quality be sounded, we hear, as has been demonstrated by Helmholtz, not only this tone but superimposed on it we hear less distinctly a series of tones which have been called the upper partials of the fundamental tone. These partial tones being in ascending order, and omitting repetitions in a higher octave, the octave, fifth and third of the fundamental tone, we find that this series of upper partials exactly correspond with the series of intervals forming the stable element of our scales. And this furnishes the key to the explanation.

Since with every tone heard its octave, fifth, and major third have simultaneously and invariably been heard, it stand to reason that these intervals will also be recognized when they are incidentally sounded in immediate sequence; and the effort implied in this recognition becoming less with each successive experience, these intervals, being as yet the only clearly defined pitch relations experienced, will suggest

Digitized by Google

themselves as the first intervals of the scale which is in process of formation. In other words, since these intervals through a continuous process of subconscious perception have become known and recognized, it follows that they suggest themselves as degrees of a scale and become its primary element long before other intervals, which were wanting in this continous objective presentation to the mind, could have gained acceptance.

This series of upper partials, however, not only explains the universal existence of the stable element in the scale, but it furnishes also the explanation for the different degrees of universality and accuracy with which these intervals have severally been established. The audibility of the upper partials, decreases in proportion as their distance from the fundamental tone increases. The audibility of a partial however, decides its determinative force, and thus we can now understand the reason why some of the stable intervals have been more universally and accurately established than others. For the octave, being nearest in pitch to the fundamental, is the loudest of the partial tones, and therefore has the greatest suggestive power, and accordingly it has been established with the greatest degree of universality and accuracy. The fifth comes next in order of audibility, and therefore stands next to the octave in the degree of universality and accuracy of establishment. Last in order comes the major third and its slight degree of audibility accounts for a corresponding ambiguity in its establishment. And this establishment of the octave, fifth and third as degrees of the scale, due to the suggestive force of the second, third and fifth partials of the fundamental tone assumed as the tonic, we have above described as a selection of the degrees of the scale in conformity to the physical constitution of sound.

The objection might be raised that, even granting the partials in tones of good musical quality to be sufficiently audible to warrant their suggestive force in the manner described above, yet at the time when this scale formation took place, the instruments then in use must have necessarily

Digitized by Google

been of the crudest description, and therefore unable to produce sounds of sufficiently good musical quality to allow their overtones to be audible. But as the instruments first in use were probably instruments of percussion and such instruments as steel bars, bells and similar metallic instruments, produce the second and third upper partials so distinctly that frequently it is very difficult to ascertain the pitch of the fundamental tone, this apparent deficiency in the quality of the tones then heard would rather tend to reinforce than weaken the determining force of the respective partials.

But it will perhaps be asked, if these overtones are heard so universally, why is it that the principal of conformity to the physical constitution of sound has failed in some cases to assert itself? and why in other cases can such considerable deviations from the true pitch have become firmly established? These apparent inconsistencies can be interpreted in two ways. First, it must be borne in mind that besides this tendency others have participated in determining the pitch relations presented in the above scales, and as we shall later see have in some instances so counteracted this principle as not only to cause deviations from the intervals dictated by it, but to overcome its active force altogether. Second, we must not forget that its suggestive power is after all very faint, and presupposes a recognition and appreciation of relations of such a subtle nature that we may well conceive the possibility that in the most rudimentary stages of the history of mankind the capacity to appreciate such subtle relations sufficiently and to practically apply them in their musical efforts, may have been absent. How subtle the relations were which have acted as a guide to the determination of the stable intervals, can be better appreciated if we try to represent to ourselves the nature of the process involved in the establishment of an interval according to this principal. For it involves the representation of an interval not even actually heard, but only half consciously perceived, and a comparison of this remembered tone with one just perceived or one mentally represented. And

Digitized by Google

hat such a subtle act of memory should not yield an accurate reproduction of the interval which has left so faint a trace on the mind can not be surprising, especially as we have to deal only with melodic intervals, which are at any rate more ambiguous than intervals whose tones can be sounded simultaneously.

It has already been tacitly assumed that the establishment of the stable intervals preceeded that of the unstable in order of time. To demonstrate the truth of this statement is however connected with considerable difficulty. For the history of music is silent in regard to this first stage, and examples of melodies originating in those remote times are at present not available, because even if, as is very improbable, a desire would have been felt to perpetuate the musical utterances, the want of an adequate system of notation would have prevented their preservation. And the specimens of primitive music of to-day, although as faithful a representation of the times themselves as the nature of the case allows, can not be trusted too implicitly. Yet in some isolated cases traces at least of the former predominance of the stable ele-

1.

2.

Digitized by Google

ment can be discovered. In Scotch music, for instance, where we have an earlier and a later version of one and the same melody, the first shows generally a much closer adherence to the intervals of the stable element than the latter. In illustration of this I append an earlier and a latter version of the Scotch air: "The lass of Patie's Mill". (P. 28).

The first version is a specimen of pentatonic music, although not a pure one, as it touches twice the major seventh, a sure sign of comparative recent innovation. Still more modernized is the second version, which not only introduces the leading note but also the fourth, and the great number of intercalary notes shows sufficiently how far the filling-out process has advanced. That the music of peoples standing low in the scale of civilization show the same peculiarity can be inferred from the following examples.

1.

2.

The first, a southern Negro melody, moves wholly within the stable intervals. No. 2 is a similarly constructed quill tune. The same peculiarity can be observed in the following Iroquois chant which, however, being in the minor mode, contains a minor third, which interval will presently occupy our attention.*

* Nos. 1 and 2 are quoted from an article "The Dance in Place Congo" by George W. Cable in "The Century" for February, 1886. For No. 3 I am indebted to Mr. H. Krehbiel, who gave it in an address delivered before the Musical Congress, and published in "The Music Review" for September, 1893.

Digitized by Google

It might be objected that by some savage tribes we meet with songs having a compass of only two or three tones, and that in such a case the stable element is missing. I had the opportunity to observe an instance like this in a dance song of the Vancouver Island Indians, which appeared to consist of four notes C, D, E flat E natural, C being apparently the tonic, and the minor third C, E flat and the other major third C, E natural being sounded in immediate proximity. But this only confirmed my opinion, since the intonation was so uncertain as to force upon me at once the conclusion that in this and in similar cases the establishment of fixed tone relations was in its crudest infancy or rather wholly absent, and that at a more advanced stage a rational development can take place only when based on the stable element.

But could not, by a further application of the principle of conformity to the physical constitution of sound, the remaining tones of the pentatonic systems be explained? For more than one reason this question must be answered in the negative. First many of the scales, as a cursory glance at table will show, have tones not occurring at all in the series of upper partials, and obviously their existence can not be attributed to the latter. And, second, if those intercalary tones which occur in the overtone series should be thus explained we would be compelled to resort to partials which are so far removed from the fundamental, and therefore so weak, that to assume them to have been heard with a suffi cient distinctness to suggest themselves as tones of a melody, would be more than improbable. The fourth F, for instance, which would correspond to the eleventh partial could impossibly be thus accounted for, as the eleventh partial cannot be distinguished by an ear trained in such investigations; and the partials of the other degrees are still less audible. An explanation for the presence of these degrees must therefore be sought in another direction.

Before we enter upon the consideration of the intercalary tones, another interval must be noticed, which, because it is not contained in the series of upper partials, can not be

Digitized by Google

accounted for on the strength of the principle of conformity to the physical constitution of sound, and which yet can not be treated as an intercalary tone. I am referring to the minor third, which may, perhaps, be regarded as standing between the stable and the unstable element, partaking of the nature of each. Attempts have been made by Von Oettingen, Rieman and others to bring the minor third within the range of physical law by assuming a series of undertones in a manner analogous to the generally recognized overtone series, which lower partials, as we might term them, would give rise to a minor chord just as the upper partials constitute a major chord. But, plausible and ingenious as this theory undoubtedly is, the existence of the undertone series has not been demonstrated by actual experiment, and we must therefore account for the minor third in a more satisfactory manner. As physical science, however, at least at our present state of knowledge, fails to give an adequate reason for its existence, we may be permitted to attempt its justification on psychical grounds.

We may take it for granted that music is a product of men's psychical activity, and that it is the emotional activity in particular, which prompts to musical utterance. The emotional activity is divided in two fundamentally different groups of mental phenomena, those of pleasure and those of pain. An adequate emotional expression will, therefore, not stop at the expression of the pleasurable aspect of the emotional life, although this may be its chief office, but it must needs also express its opposite, the painful aspect of feeling. In musical expression consonance is corresponding to, and expressive of, the feelings of gratification, or pleasure, while dissonances are productive of feelings of a painful character. Now it has been conclusively demonstrated by Helmholtz, that, although we range the minor third among the consonances, it is as such not so gratifying to the sense perception as for instance the major thirds, for he has shown that the beats resulting between the upper partials of the tones of the first mentioned intervals form in the process of physiological transmission of the sensations a disturbing element,

Digitized by Google

which physiological disturbance gives rise to a corresponding mental disturbance, which in other words is a slight feeling of pain. Now this disturbance, although more violent in the simultaneously sounded interval of a minor third, will still, but in a lesser degree, be felt when the two tones are sounded successively, as the first tone, including its upper partials, would still linger in consciousness when the second tone with its partials presents itself. And these disturbances, even if somewhat moderated by their distance in time, serve as an explanation for the character of sadness (which is again a slight feeling of pain), produced by the minor third in minor strains. It may be objected that the painful phase in the emotional life, although it can be, and is represented by the minor third, might have been reproduced by alteration of one or more of the other intervals; and in reality we find that such alterations have taken place in the sixth and seventh. Yet the minor third is the interval which most incisively lends the character of sadness to the minor scale, and coupled with the fact that the prominence of its position as forming consonances with the chief tones of the scale still adds to its intrinsic value, we can well conceive these to be the causes which have combined to substitute the minor third in the place of the major third. And this could be done without a great resistance on the part of the major third, since this interval, as we know, has been established with a great degree of uncertainty.

Turning now to the unstable element it must be our first business to inquire whether these degrees also, like those formerly considered, have been selected and arranged according to some definite order, or whether they have been arrived at in a merely arbitrary manner. And assuming that some traceable cause has governed their establishment as well as that of the stable element we may now attempt to detect this cause. Its traces, if such there be, must, however, undoubtedly be apparent in the product which it has conditioned, *e. g.* must be found in our scales, or in the relations existing between their degrees. Now, there are only two kinds of relations possible among these degrees: rela-

Digitized by Google

tions, namely, among the unstable intervals themselves, and relations between the unstable and the stable intervals. An examination of our table will convince us that the former is not the case, that among themselves the intercalary degrees show no appreciable order. But do they sustain such relations with the stable tunes? We have already demonstrated above that the establishment of the stable element has preceded that of the unstable intervals, that it has taken place at a time when the latter were yet subjected to fluctuations. This being so, we cannot conceive that the selection of the secondary element in order of time should have taken place in total independence of that primarily established. We must, conversely, assume that the former has been conditioned and in part determined by the latter. And this influence exerted by one set of tones on the other we have termed the principle of tonal attraction. A closer inspection of our table at once reveals its traces in the fact that the intercalary tones lie in close proximity to the tonic, its octave and fifth. Not only that these degrees are merely grouped about the stable intervals, although this grouping, too, is probably due to its promptings, but the relations existing between these intervals have furthermore resulted in an alteration of their pitch in the direction of their respective points of attraction, thus unmistakably betraying the existence of this striving towards these points. For, generally speaking, pentatonic scales contain only comparatively large steps, and wherever we find intervals less than a tone we may safely set them down as a result of this principle of tonal attraction. So we see, for instance, that in all the scales save Nos. 2 and 3, which will demand our special consideration, the step between C and D, is less than the interval of a tone, the D being, in some cases, one half, in others even a whole semi-tone flat, thus forming a descending leading tone. On the other hand, the tones corresponding to the F of our scale show a similar tendency in the opposite direction toward the stable tone G, while those corresponding to our A show just as unmistakable a tendency downwards toward the same point of attraction. And it is this tendency again that leads in the Javanese scales to

Digitized by Google

the rudimentary tone systems, very uncommon introduction of a leading note, B C, whose pitch is in addition 10 cents above the proper intonation, which serves to make the pressing on of the seventh to the tonic still more obvious. Looked at in this light the apparent irregularity of the intercalary intervals becomes intelligible, and although it is second in importance to that of conformity to the physical constitution of sound, yet the principle of tonal attraction in this its more general form has asserted itself with sufficient strength to determine both the place in the scale occupied by the unstable tones, as well as their deviations in pitch. In its more specified form, as tonality, however, the principle of tonal attraction has in pentatonic scales almost wholly failed to become effective. Indeed, an almost entire lack of tonality in our sense is one of the most conspicuous prerogatives of primitive music. For the co-ordination of all the tones of a scale to some one common center presupposes altogether a stage of musical advancement considerably higher than that reached by the peoples among whom pentatonic tone systems are at present in use, and has been made possible only by the medium of harmonic combination, by whose co-operation alone it became possible to duly emphasize a common center, and to bring it in such close relationship with the contents of a key as to constitute the modern tone system a complex yet unified organism.

One more structural peculiarity deserves passing notice. We have already seen above that the two first Javanese scales take exception in the arrangement of their intercalary tones to that followed by the remaining scales. In reality the two are identical, No. 2 representing the measurements from actual performance, while No. 3 gives the theoretically fixed values, and the slight deviations in the former must be regarded as accruing from inaccuracies on the part of the performer. In this scale the octave of 1200 cents is divided into five equal parts, each interval being equal to 240 cents, and none of them, as the table shows, corresponds with those of our scales. It is, then, in this case as we shall see later on in several others, the principle of equal di-

Digitized by Google

vision exclusively which has determined the structural form of these scales, utterly disregarding the force of the other principles. Abnormal as this mode of division may appear to us, it is nevertheless not quite so foreign to the structure of our scales as it might appear; for the same principle of equal division, applied in a different manner, has in our modern equal tempered scale also, although to a smaller extent, overruled considerations of harmonic purity.

This concludes our analysis of the pentatonic scales. It would, however, be wrong to suppose that the principles which we have distinguished should have individually acted in utter disregard from one another. We have traced out their action separately, merely in order to mark off in general lines the range of their functions. But in reality they have mutually controlled and checked each other, thus combining their tendencies in a great variety of ways. Not all the intercalary intervals, for instance, can be assumed to have been established by the sole agency of the principle of attraction. Each of the other factors must be imagined as having made itself felt, be it directly or indirectly. An indirect influence of the principle of conformity to the physical constitution of sound can be made out for instance in the selection of the fourth of the scale; and to this constant co-operation of the two principles must be attributed the fact that this interval has been established with a degree of unanimity which by far surpasses that characterizing the other unstable intervals. After, namely, the stable intervals of the octave and fifth had been settled upon, the interval between the fifth and the octave represented the fourth; and this interval, having once been recognized, may be thought to have been measured off from the tonic, thereby establishing the fourth. The interaction between the principle of tonal attraction and that of equal division likewise has been fairly constant. When the fourth and fifth of the scale had been thus found their difference would give the interval of a tone, which reckoned from the stable intervals up or down would give the remaining intercalary degrees. Such a mode of division has demonstrably taken place in the Greek tone

Digitized by Google

system, and as it is the most rational, we may suppose it to have been followed, although not with such a high degree of precision by other peoples, who like the Chinese and Japanese, had attained a height of civilization enabling them to such theoretical considerations. Yet, generally speaking the interaction of these principles has in these cases not been carried very far, and to this very fact is due the structural inferiority of these rudimentary scales, if compared to the structural excellence of those more highly evolved tone systems in which the three principles are equally balanced, the pitch relations being so conceived, that, while each tendency is fully recognized, none is allowed to predominate unduly above the others.

(TO BE CONTINUED.)

JEAN MOOS.

Digitized by Google

FUTURE OF THE M. T. N. A.

To the Editor:—

I AM disposed to endorse the substance and conclusions, generally, of your remarks in the February issue of MUSIC upon "The Future of the M. T. N. A." While it is a fact that President Bowman called two meetings in New York City, the first, composed of executive and Program Committees, and the second a general call to all the members (Dec. 18th) to consider the question of re-organization, yet he disclaims, at this time, that he had any intention of assuming at that meeting to take any action which would change the status of the organization, or disband. He also expresses some surprise that any of our members should have thus interpreted the circular, announcing the second meeting, which I issued and mailed at his request, when the first sentence reads: "In the judgment of some of its officers the time had arrived for either the dissolution or the re-organization of the National Assciation." True that further on the circular says: "the concensus of opinion is that the Association must not be disbanded," but the first declaration very naturally made the deepest impression, and consistently so perhaps, because "dissolution" appeared first, when the meeting was looked upon as extraordinary and unconstitutional, as there is no provision for such a special meeting; nor are the officers empowered to act for the Association outside of or beyond arranging for and managing the regular meeting as provided. Furthermore, President Bowman wrote me January 9 that "The National must re-organize or go down;" also that "The Executive Committee was determined to abandon the program of essays, music, etc." I must say that my impression was, from the correspondence etc., that reorganization was the object of the Steinway Hall meeting, and therefore wrote the President, to be read at that meeting, in substance that no such action could be lawfully taken; that the

Digitized by Google

Constitution did not empower the officers or Executive Committee with any such prerogative; that whatever action might be taken would not be binding upon the Association, in as much as the organization is a corporate body, working under a constitution and by-laws in which are prescribed the (limited) duties of the officers and committees. Again the President advised me not to encourage life memberships "until the *status* of the Association was decided." I replied substantially that the *status* of the Association was *now* determined, that it had not been changed, therefore it is in *statu quo*, and that it cannot be changed at such special or "extraordinary" meeting. I further stated that there could be no objection to the officers and members assembling to *talk* the matter over, and thus be better prepared to present a scheme at the regular meeting for consideration, which might expedite business. It appears that this extraordinary meeting was suggested by the resignation, contemplated resignation, or do-nothing, of Mr. Lombard, chairman of the Executive committee, and consequently the abandonment of Utica, N. Y., as the place for our 1894 regular meeting. And it appears to be logical, that all of the hubbub, friction and commotion in the Association has come from the unexpected and I think extraordinary action (and inaction) of the chairman of the executive commitee, which could not have been anticipated from his expressions and promises at the Cleveland meeting, which voted to accept of his invitation (accompanied with pledges) to hold our '94 convention in Utica. That the turn which the affairs have taken is very disappointing to the rank and file of the Association, is putting it mildly. January 1, I addressed Mr. Lombard to ascertain his reasons for resigning, and his reply dated January 5, says: "I have your favor of the first. The President himself did not care to continue in office upon the former basis. I found no co-operation from within, and a fearful antagonism from without. Under those uninviting circumstances I resolved to *do nothing*." In the first lines of Mr. Lombard's resignation letter to President Bowman, he says: "After becoming officially connected with the Association, I found that there was no willingness on the part of

Digitized by Google

any of its officers or members to do any work, or to spend any money, for the general good of the Association," all of which savors both of ignorance and false accusation. *First*, because I am one of the officers and am, as I always have been, ready and willing to work; and *second*, because Mr. Lombard ought to know that it is not incumbent upon the officers or members to "spend any money," etc. but that it is the duty of the Executive Committee to raise the financial wind with which to carry out the wishes of the Program Committee. It was his duty to attend to that, being chairman, and he promised in thunder tones at Cleveland to do so. His charges upon the President and other members of his committee may be correct. I know not. But his statement in regard to "officers and members" is close to the border line of slander, to say the least. Is ignorance to be "winked at?" No. When Mr. Lombard wrote me, a few weeks after the Cleveland meeting which elected him, to know the *duties of the Executive committee*, I replied, "Read the Constitution." Again as to ignorance: When the President advised me that "the Executive Committee was determined to abandon a program of Essays and Music." etc. was he in the same bag as the Executive Committee? My reply was: "The Executive Committee has nothing to do with the program." It appears to me that such an exhibition of ignorance regarding the constitutional duties of the officers and committees is unpardonable. In such a case as the present a "sin of omission" through ignorance, is just as wicked as a "sin of commission." When the former exists (the ignorance) the latter is very liable to follow, as it has done to the serious disgrace and melancholic injury to the M. T. N. A. We, as an Association, have made some blunders, particularly in the choice of officers and committees at various times, but the climax appears to have been reached. It is to be hoped that we shall return to reason before death doth overtake our organization, and that good counsel may prevail.

A few words in regard to the article in MUSIC: You say: "In spite of the expense the system proved profitable" when speaking of the festival character of the Association meetings

Digitized by Google

and the rendering of American compositions. Such is not the case financially. It was the opposite. The most profitable meeting financially we have held was at Cleveland in 1892, when we dispensed with an orchestra and returned to the original plan of conduct, or approximately so. Less of the visionary and more of the practical is to be hoped for.

It is now decided to hold our coming meeting at Saratoga, N. Y., the first week in July next, and I rejoice that this one important matter is settled. I hope that a commendable degree of wisdom will assemble and that we may erase the the blots and purify the bad odor which has been associated with the M. T. N. A. during the past few months. The closing paragraph in your article: "To disband will be merely to immediately organize another association along the same or very similar lines" is certainly among the possibilities. The Central and Western States are not dead.

H. S. PERKINS,
Secretary.

Digitized by Google

MUSIC'S CHARMS.

ADOLPH DURANT was a musician from taste, inclination, inheritance. From earliest moments music had had the sweetest charms for him. When a boy he would stop in the midst of his play as worn to listen and become so enraptured as to forget everything else With years he grew more and more in love with music.

Adolph was of a reticent disposition, shunning, avoiding the society of other men. He only enjoyed himself with those that had some of the love for music that he had. He gave his whole time to the study of music, a study that was an absorbing devotion. In the melodies that were evoked he lived. They were successively the expression of boyish delights, the bursting of manhood, the lights and shadows of existence. He told his troubles, bespoke his joys with music.

When he was out of touch with music, when the requirements of existence took him away from it, he was timid, backward. Spoken to, he was confused to make reply. He could not express himself. He felt he often was foolish and would leave an impression of being an awkward weak-minded youth, that might excite one's pity.

When. however, he was before one of his loved instruments, fingering keys or strings, a different soul seemed to be awakened and to possess him. Those who saw him then felt that they had been permitted to come in contact with a brilliant genius. There was no timidity, no shrinking, his individuality was pronounced. He spoke in most beautiful language, expressing himself gracefully. Ideal sentiments of living, of loving, were given expression to. He continually surprised those around him with happy ideas, original conceptions.

Adolph Durant at thirty had never left his loved musical instruments long enough to have fallen in love. The form of no woman had come between the man and music to which he was wedded.

Digitized by Google

Calling at the home of a friend passionately devoted to music, one evening, delicious strains met his ears. He instantly felt that they came from the gifted hands of a soul he had never met. Impulsively his soul went out to the player. In one of his enraptured moods he met the hostess, saying:

"It is a delight to be with friends again and to discover a new charm that music can give expression to."

The playing ceased. The hostess led Adolph through the parlor into a recess, and before he was aware of what was happening, said:

"Let me present you to my dear friend, Agnes Storm."

The enraptured musician of a moment before had become a confused booby, with no music to stir him. He awkwardly acknowledged the introduction and stammeringly said.

"Please—please—proceed with the music." A few chords from the woman's hands as she seated herself put him at his ease at once. The hostess soon withdrew. Adolph talked to Agnes of the music he loved, the composers he admired, of books he read, of life from the musician's point of view. As he talked, the woman kept accompaniment in the striking of chords, with a touch that bespoke her attention, with a sound that told that she was interested. The minute she ceased to play, his talking came to an abrupt end. Adolph exchanged places with Agnes and while he played they conversed.

There was something fascinating about Agnes to him. She was possessed of a musical sense that lighted up her face, making it almost beautiful, giving it an indescribable charm. The moment however it was in repose, answering to no harmony, it was homely, repulsively so.

Adolph became a frequent visitor at his friend's home. He soon became aware of the fact that the attracting cause was Agnes. He could not explain to himself his feelings. When with her, she playing on the piano, or he playing to her, she was beautiful, charming. She filled a space in his being he felt had been vacant. When she ceased to play, or he turned

Digitized by Google

from the piano to speak to her, the feeling was gone. She was offensively unattractive, repellant, not a chord of his being stirred. The change was so surprising that it always brought a confusion that proclaimed its presence in abrupt monosyllables.

To Agnes, Adolph was a genius at one moment, a dullard at another. She felt that music was the cause thereof but how or why she did not realize. One minute she admired him, her soul went out to him, she loved him. No sacrifice would have been too great for the man she loved. The next minute, the music ceasing, he was so changed, he was so unlike himself, he was so strange toward her,---yet she did love him.

Thus matters were, when one evening Adolph came upon Agnes seated before the piano. She was playing some soft dreamy piece with delicious minor chords in it. He stopped thrilled, then stepping toward her cried,

"Oh Agnes, Agnes.—"

She turned on the stool toward him, the music stopping.

"What is it?" she inquiringly asked.

Flushed, confused, and in hesitating manner he answered.

"The music—was--superb."

Yet to the woman there was another meaning in the name so tenderly spoken.

After Adolph had left her that evening, he was provoked at his foolish outburst. Reaching his home he seated himself before his piano to pour out his feelings. As he played, he was not foolish, he had been brutal. She was beautiful. He loved her. He could not live without her. She must be his. He was delighted with the happiness told in the harmonies.

He ceased to play. He was a worse fool than before. The beauty of the woman was gone. She was unattractive. She repelled. She never could make him happy. To live with her would be intolerable. With music love lingered at his elbow. When it ceased love fled.

Try as he might to oppose them his musical senses succeeded in enticing him often to his friend's home, to Agnes. When

Digitized by Google

there he took up the perplexing double life, one with music, another without it.

He sat idly drumming the afternoon waiting for the ladies to appear. As his hands conceived harmonies his lips spoke the love song that rang in a musical scale through his heart, "Agnes I love, I love you." Hearing a rustle of a dress he turned to meet Agnes. The passion was gone. It was with a most indifferent manner he met her. As he did so, he asked himself "Had she heard him?" Then he answered the question to himself with the reflection "Oh, I'm crazy, I'm crazy, crazy."

A third time fate tempted him. Agnes was playing a plaintive sentiment. Every emotion toward the woman was aroused. Stepping behind her Adolph clasped an arm around her, tenderly exclaiming,

"Agnes, Agnes dear, I love—"

The playing ceased, its echoes were dead. The face of the woman was turned toward him expressive of her happiness. The man then stepped back, brushed his hand over his face as though awakening from a dream, repeating as to himself.

"No, I don't, I don't," then putting his face in his hands he turned away, crying "Oh God, what have I said, what have I done." He fled from the woman's presence.

Adolph has never seen Agnes from that day. In time the unattractive repellant woman faded from his memory. She is replaced by the quickening memories of a beautiful woman with a soul speaking music, a face of rare musical expression, a woman he loves. He fears to seek in the world for the real, lest he lose the ideal. This ideal grows so real to him, as he lingers over the keys and strings, that he pours out to it the sweetest melodies and harmonies, expressive of his love, of the wrong he has done her, of his remorse for his cruelty to her and to himself, and of the forgiveness for which he prays because he loves her, loves her.

Though the woman never knows, she is avenged.

Wm. Arch McClean.

Digitized by Google

A 'CELLO.

I.

"WELL, what do you think of it?"

For a time no answer was forthcoming Roselli lifted the violin nearer the smutty window, through which the gray light struggled feebly, trying unsuccessfully to banish the dim shadows lurking in the nooks and crannies of the little shop. In the uncertain light he eagerly examined the instrument, running a caressing finger along the sinuous outline, peering curiously into the dusty interior, which gave back hollow murmurs to the tap of his finger on the shell, gravely and disapprovingly scrutinizing the scroll. At length he shifted the violin into position and drew the bow across the strings. A resonant tone followed the stroke, rousing mysterious murmurs in sundry instruments suspended on the wall and lying upon the abbreviated counter.

"Well?" queried the proprietor, a trifle impatiently, fixing shrewd eyes upon the sensitive face of the Italian.

With a short laugh Roselli laid the violin upon his knee. "A good violin—yes—but not a Bergonzi. Still you do make a fair profit on it. A ver' good violin!" and he lifted it, again, to catch the play of light upon the varnish.

"You are sure?"

"Sure."

"I suppose I must take your word for it. Who should know better than you?" said the dealer disconsolately. "I made sure I had found a treasure. Perhaps," with assumed carelessness which the keen glint of his eyes belied, "you know of somebody who wants such a violin."

The Italian laughed again and flashed a searching look at his companion, divining the wily dealer's thought.

"I have all the violins I do at present want—if that is what you do mean," he said shortly. "No, no, Jermyn, I play no leetle game. This is no Bergonzi."

Digitized by Google

"I must go," he said after an interval, during which Jermyn sulkily restored the violin to its case. Roselli rose and, taking his soft hat from the counter, peeped inquisitively into the glass case. "More treasures?" he asked. "There is one thing I do want—a Guarnerius."

"You're a week to late," answered Jermyn somewhat restored to good humor. "Sold one to an American last Thursday—a good price, too."

"Ah!" The Italian's eyes kindled with interest.

"No chance of your getting it—it's on the Atlantic by this time," chuckled the other. "But I'll keep an eye out for you. If it was a 'cello, now—"

"What do you mean? A Guarnerious 'cello?" The collector's attention was roused. "Produce it, my good friend, by all means."

"Wish I could," answered Jermyn, regretfully. "The fact is I can't persuade the owner to give it up."

"Where is this treasure?" and Roselli eyed his companion sharply, in turn.

"Oh, I've no objection to telling you, but it won't do any good. The old maid is as stubborn as a rock—you wouldn't think it to see her."

"The—who?"

"Old maid"—was the sententious response.

Roselli tossed his hat into his deserted chair and, resting his arms lightly on the case, leaned forward the better to scrutinize the dealer's face. A very genuine astonishment lurked in his dark eyes; latent amusement twitched the corners of his mouth.

"What in—does an old maid want of a violoncello?" he ejaculated. "And where is she? How came she to own such an instrument?"

Jermyn raised a deprecatory hand. "One at a time—one at a time," he protested. "Better sit down again and I'll tell you all about it."

Roselli made a slight gesture of refusal and, urged by the insistence of his gaze, Jermyn proceeded to details.

"This woman's father—Doctor Dove—was an eccentric

Digitized by Google

old fellow, I judge, from what I learned at the inn, but a smart man. He'd ride like Jehu around the country and scare people nigh to death with his fierce voice and rough ways. Squiers, the inn-keeper said, said he—"

"The 'cello," interpolated Roselli impatiently.

"Well, well, I'm getting to it. You foreigners are in such a hurry!" ejaculated the dealer testily. "One thing seemed odd enough—the doctor's passion for music. He played the 'cello, and the rector the violin, and these men would get together o' nights and saw away to their heart's content. It seems the doctor's father owned this 'cello—how he got it the Lord, only, knows—and gave it to his son when he had no further use for it."

"How came you to hear of the instrument?" the listener again interrupted, eager to spur the flagging narrative.

"There was a flaw in the bridge and nothing would do but that the old fellow must bring it to London to be doctored. He came in here, panting and scolding at my stairs, holding the 'cello in his arms as if it were a child.

"'You understand 'cellos?" says he.

"'That is my trade,' says I, going right on with my work for—thinks I—this is some countryman with a detestable instrument.

"'I have'—says he, quite pompous—'a very fine instrument which I do not want to trust to an ordinary repairer.'

"'Suit yourself, sir,' I said, rather huffily. 'If you doubt my ability, take it somewhere else.'

"No offense, sir,—no offense intended,' he growled, and then chuckled a little. 'You see, I love it next to my daughter. Perhaps you may find it interesting, though you see so many rare instruments.'

"'Let's see it,' I said, putting by my work, for I was rather ashamed of my speech.

"Well, sir, he unrolled wrapping after wrapping until out came the 'cello. The wood was rather plain and its workmanship not of the finest; varnish, however, was good but, when I drew the bow over the strings, I declare—I thought the old fellow not far wrong."

Digitized by Google

"You think it a genuine Joseph Guarnerius?" Roselli leaned eagerly across the counter, his eyes gleaming with the enthusiasm of a collector.

"Yes!" was the laconic and emphatic rejoinder.

"Well—go on."

"There isn't much more except that the old man died. about six months ago, and left the 'cello to his only child."

"You have tried to buy it?"

"Twice. I offered the old fellow a good, round sum. that day, but he was as fierce about it as if I had offered to buy his daughter. 'Sell it!' he thundered—' No, sir,—not while I have a roof over my head.' Nor would he leave it here, but sat and waited while I put on the bridge."

Roselli smiled significantly and shrugged his shoulders —a proceeding which Jermyn affected not to see.

"Have you tried the daughter?" Roselli asked, glancing up at the dusty window from which the light was fast receding.

"Yes, but she has some sentimental feeling about parting with it, though she doesn't play herself. Money was no object with her. I'll leave the field to you. Want the address?"

Roselli drew out his tablets and, poising the pencil above them, looked inquiringly at the dealer.

But Jermyn was in no hurry. A quizzical smile dawned amid the network of wrinkles on his crafty face; some delightful joke agitated the spare shoulders; a laugh welled up in disjointed chuckles.

"What is it, then, that gives you so much pleasure?" asked Roselli, suspiciously. Could Jermyn be making game of him? A sudden heat spread through his blood, swelling the veins in his temples, beneath the tawny skin.

Clutching at his coat tails, Jermyn drew out a voluminous yellow handkerchief with which he tenderly wiped his eyes. "It occurred to me how you might own the 'cello," he said huskily.

"How, then?"

"Marry the daughter!" and Jermyn exploded in a second

Digitized by Google

chuckle, which speedily died away before the fierce light which sprung in Roselli's eyes. Through the dark skin the blood burned hotly, and the slender hands were clinched, until the knuckles whitened, in the effort at self-control.

"Sir," he said in low, incisive tones—"your suggestion is to me insulting!"

"Now—now—now!" quavered Jermyn apologetically, rubbing his hands nervously together. "Can't you take a joke, my dear fellow? I beg a thousand pardons. You have no sense of humor, my dear sir. If I have hurt your feelings I humbly apologize."

The Italian bowed gravely, inwardly regretting his momentary heat. "The address, please," he said quietly. "Thank you." He noted it quickly on the tablet and, securing his hat, passed to the door. "I will see you again before I return to Paris. Good-night,"—and the door closed behind him.

Down the precipitous stairs he groped his way, through the semi-darkness, into the fading light of the narrow street. Lamps already twinkled in the dingy shops, although, above the pall of smoke which overhung the city, a primrose sky still arched. Distant objects wrapped themselves in blue, illusive haze, softening bare and uncompromising outlines to a fictitious grace. A soft wind soothed the fever-heat which still lingered in Roselli's veins. It was such a breeze as wakes in Spring, and stirred and softened the Italian's heart with its subtle suggestions.

"The grass must be green in the country," he murmured. "But it will not be Italy." With a shrug he recalled his wandering thoughts. Such moods were rare in these latter years; they belonged to his distant boyhood—not to the alert, shrewd, world-hardened man. He brushed his hand across his eyes, as if to sweep away some unwelcome vision and, pausing in a sheltered doorway to light a cigar, strode briskly down the narrow walk until, turning a corner, he mingled with the surging crowd in the wider thoroughfare beyond.

"After all," he said aloud, pausing on the steps of a

Digitized by Google

café to toss away his half-consumed cigar, "I will see this instrument. Perhaps I may have more of luck than Jermyn The old rascal! *Mary the old maid!*"

With the smile of derision and disgust still on his lips, he entered the lighted room.

II.

Very bright and cosy was the little parlor in its mistress's eyes as leaning back in a low chair, she gave herself to the luxury of idleness. It had been a wearisome day for Emily Dove, spent beside the bedside of one of her father's old patients who, helpless and bedridden, still survived the hearty, bluff physician. The habit of years now brought sweet comfort to the lonely woman who found, in the continuance of her ministrations to the sad and suffering, a bond connecting her with the dear past when these same efforts were under the supervision of her father's keen but kindly eyes. Nevertheless, though the spirit was comforted the body was frequently overtaxed—as wasthe case to-night.

Tea was over yet a cup of of steaming chocolate still stood upon the spindle-legged table at her elbow, while the chocolate pot upon the hearth drew added heat from the snapping fire whose cheer was grateful after a walk in the chill spring air. The flickering light threw a fitful illumination upon the familiar objects in the room—sliding stealthily over the shabby furniture; flushing rosily upon the diamond-paned windows, beyond which the twilight wove its misty veil; and, again, striking sudden sparkles from the crystal bowl which, overflowing with the pale beauty of the early primrose, shared the stand with the cheering cup. It flashed, too, upon the portrait of the worthy doctor, hanging above the music cabinet, imparting an illusive effect of life and animation to the features. Miss Emily stirred uneasily and cast an apprehensive glance at the chocolate—well aware that the doctor disapproved of such indulgence. With a guilty feeling she took the cup in her hand and raised the thin silver spoon to her lips. Poor Emily--the sense of independence was still a novelty, after years of unquestioning submission to the doctor's fatherly tyranny.

Digitized by Google

Sitting thus, with her slender feet resting upon the shaggy coat of the old setter—basking in contentment upon the rug—she failed to note the sharp click of the gate or the quick step upon the path below the window. The visitor paused involuntarily, looking in upon the peaceful scene with eager curiosity. An instant later he stood upon the broad flag before the door and, fumbling for the knocker, let it fall with a determined clang.

Emily roused herself unwillingly and drew her hands across her ruffled locks—a slight frown puckering the low forehead. "Oh dear!" she sighed dolefully, "I wonder who wants me now."

She could hear the cumberous tread of old Margaret in the narrow passage, then the opening of the heavy door, followoad by the murmur of an unfamiliar voice.

"Miss Emily? Yes—she's here," came Margaret's voice, in dubious tones.

"Will you be so good as to take to her my card?" came the unknown tones again. "Mees Dove has, with me, no acquaintance but perhaps she will give to me the favor of an interview. I come on business."

The door opened andMargaret, bearing a light in one hand and a card in the other, hastened into the room.

"He says as how he's come on business, Miss Emily," she announced in a loud whisper. "He's a furrin lookin' chap an' I never seed him afore."

"Ask the gentleman in," answered her mistress, speaking in soft, level tones in spite of the flutter aroused at thought of an interview with an unknown man. Strangers were rare in Eastbridge; moreover, her experience with mankind was limited to the few, staid worthies who vegetated in the isolated country-seat.

Roselli, waiting in the dark passage, could not avoid hearing Margaret's stentorian whisper. "It is that she is the dragon," he thought, smiling to himself. "Do maiden ladies, then, need so much of watchfulness?" His hasty glance through the window had failed to reveal the mistress, hidden by the high chair-back and when, ushered into the

Digitized by Google

lighted room, he stood face to face with Emily Dove he saw —well, not what he had expected.

Instead of the angular, severe, contracted spinster which his fancy had depicted, here stood a tiny, shrinking girl—or so he thought at first sight. The glow of the leaping flames flushed the pale cheeks and glinted in the shy eyes, casting its rosy enchantment, also, upon the prim, gray gown and the primroses at her breast. Nervously clasping and unclasping her hands, she waited for him to speak.

"Good evening," he said courteously. "It is Mees Dove —is it not so?"

Emily ventured a quick glance through her long lashes. The liquid tones of the Italian's speech pleased her ear; perhaps the slender, symmetrical figure, the swarthy face, the sleepy eyes pleased her no less. She was suddenly conscious of her forgetfulness of her duties as mistress.

"Will you take this seat?" she said offering the doctor's easy chair in the chimney corner. "Perhaps you will take a cup of chocolate," she added nervously. "It is chilly, to-night. I have been indulging myself, you see," and she indicated the waiting cup. Emily had a frightened consciousness that this offer was hardly suitable—that the doctor would not have approved—and heartily wished herself less impulsive, more self-possessed.

Roselli hesitated, inwardly amused at her perturbation although no trace was visible in the dark, observant eyes. "You are very kind," he said, slowly. "I thank you," he added, suddenly realizing that his acceptance of the proffered hospitality would relieve her embarrassment.

It was an unwonted situation for the Italian. With hands spread to the cheerful blaze he watched her deft movements. In honor of her guest, Emily produced a cup of rare, old china from a quaint cabinet on the wall and, filling it from the smoking pot upon the hearth, offered it with a shy awkwardness which Roselli found attractive.

"It is long since I have received so much of hospitality, Mees Dove," he said gratefully. "To a wanderer like myself comes little but hired service—and that is not satisfactory

Digitized by Google

—no;" and he smiled across the hearth at his embarrassed hostess.

"You are a traveler, then?" she ventured. "Have you no home?" A gentle pity was in her tones. Surely, his was a sorry lot!

"I have what I call home in Italy—yes—but I have no family. I am alone." For an instant the brightness faded from his face, leaving it stern and set.

"Oh!" breathed Emily sympathetically. "I am sorry." The Italian seemed no longer a stranger. Here was one who had known like sorrows to her own, and sorrow made them kin. She leaned forward, impulsively, and scanned the visitor's face. With a slight surprise she noted the fine lines which care and advancing years had drawn upon his mobile features. She had thought him young yet he must be forty, at least.

Rousing suddenly from his abstraction, Roselli surprised the compassion in the soft gray eyes—clear and candid as a child's.

"She is no longer afraid—she has even friendliness for me. So much the better!" he thought. Aloud, he said cheerfully, putting back her pity with a little gesture:—

"It is not sorrow to me—no. I can come and go as I will—I am *free!*" Involuntarily he rose and stood upon the hearthrug. A twinkle lurked in his eye as he looked down upon the small figure primly seated upon the edge of her chair—for Emily had again retreated within her shell.

"Said I that I have no family? It is a mistake—I have a large one. Ah yes,—they are well trained, these children of mine," he added meditatively, enjoying the puzzled look which grew in Emily's face. "They will speak only when I do wish, they cost me nothing for food and clothes and when I will leave them I but hang them by their necks or hide them in a box."

A cry of horror and dismay broke from Emily's lips and she gazed at this strange man with wild-eyed fear. Surely, only a madman would talk so wildly. Would Margaret hear if she should scream?

Digitized by Google

Carlo felt some compunction stir within. "My dear lady," he said, soothingly, "be not alarmed. They are but violins," and, throwing back his head, he gave a hearty laugh of mischievous enjoyment.

After an interval of dazed comprehension, Emily laughed too—a thing she had not done for months. An unsuspected dimple deepened near the corner of her mouth, adding piquancy to the quaint face. Her eyes caught the fun and and glowed and darkened beneath the straight brows. With surprise Carlo watched the transformation. For the moment she was positively young and pretty.

"Yes," he reiterated, "they are but violins. I am a collector of rare instruments. Some I sell but some—ah, no! It is for pleasure I do it, not for profit. I have enough of money without. It is this that has brought me here to-night," he added, finding it high time that his intrusion was explained. "It has been told to me that your father owned a rare old 'cello. It is not so? It would be to me a great pleasure if you would let me see this instrument."

"Certainly," and Emily rose to gratify his wish but with a gesture he retained her.

"I have taken too much of your evening," he said, hastily, warmed by the striking of a distant clock. "To-morrow, if you will be so good—or next day."

"To-morrow, if you wish," she assented, vaguely pleased that this unusual experience was not to end with the evening.

"Good little woman!" Roselli murmured, half aloud, as he returned to the inn. "She will make for me no trouble. I shall yet own the 'cello—if it is worth while."

It was ten o'clock, the following morning, when Roselli presented himself at the Dove's, surprising Emily in sweeping cap and gloves, for she had not expected him so early.

"You would pardon me, Mees Dove, could you know how eager I am to see your father's 'cello," he said in deprecatory explanation.

"Then you shall see it immediately," and, giving him a seat by the window, whence he could overlook the enclosed

Digitized by Google

garden, with its budding boughs and beds of early violets, Emily produced an unwieldy shape from a curiously carved chest and, unwinding its wrappings, revealed the object of his quest.

Without a word Roselli took it from her hands and, turning toward the window, eagerly examined the instrument. With growing wonder Emily watched him. Plainly, he had forgotten her presence in the absorbing joy of an enthusiast. His eyes burned with concentrated lustre, his hands trembled, his breath came swift and panting. Very different was this foreigner from her deceased parent of blessed memory, but she found the variety interesting.

As in a dream Roselli put out his hand for the bow—a mingled dread and desire in his heart. He must hear the cello's voice. A full, mellow tone floated through the room, as of a distant horn; another, and another drifting through tender melody to soul-stirring chords. Breathlessly, Emily stood with tightly clasped hands and slowly filling eyes—her heart aching with passionate sorrow that her music-loving father could not hear the beloved voice of his darling awaken beneath this master hand.

Finally the music died away and Roselli looked up into her face, his eyes radiant, a laugh upon his lips. "It is true," he cried exultantly. "It is a Guarnerius—Jermyn was not deceived. I must have it—I must!"

Startled, Emily took the 'cello from his hands. What could the man mean?

"You think I would rob you?" he asked, reproachfully. "Ah, no, no! I will give to you its value;" and he named a price which amazed the gentle spinster.

"No," she cried hastily, "I cannot, I cannot. Don't ask it."

"Is it, then, not enough that I do offer?" Roselli asked in astonishment. Was the little woman shrewd at a bargain? He had not thought it, and, ashamed to take advantage of her childlike simplicity, had offered full value.

"It isn't that," came the instant protest. "You do not understand," she cried desperately, the color flushing in the

Digitized by Google

pale cheeks. "It was my father's dearest possession and he has left it to my charge. 'Emily,' he said, just before he died, 'keep it always, daughter, unless you are in need.'" A tear rolled slowly down her cheek and fell upon the hands clasped about the 'cello's neck. "That time has not yet come."

"I beg a thousand pardons!" the collector cried impulsively. "I have been abrupt, yes—precipitate. Let us not talk more about it this morning, if it gives to you pain. I notice that the sound post is displaced. Perhaps you will trust me to restore it to position. It will improve the 'cello."

"You are too kind,"— and Emily, furtively wiping away a second tear, essayed a watery smile. "I should be very glad to have you but won't it take too much of your time?"

"I am in no haste," he assured her, taking a sudden resolve. "I do so like your little town that I will not hurry back to London. Perhaps you will let me put better strings on the 'cello also,—yes?" For he yet expected, with sufficient time, to own the coveted prize. Surely, this timid woman could not prove obdurate in face of a tempting sum offered by a persuasive voice.

And so it came to pass that Carlo Roselli found himself domesticated at the King's Arms of Eastbridge. Furthermore, much of his time was spent at the Dove cottage, greatly to the surprise of the good towns-people. "Some friend of the doctor's," the gossips surmised— "or a relative, perhaps, though he doesn't favor the doctor's family." A few even ventured to approach old Margaret upon the subject but were foiled by the laconic reply, "business," which might mean almost anything.

Emily, herself, was hardly less surprised but could not find in her heart to quarrel with fate for sending such a pleasant experience to vary her monotonous life. Fertile in expedient, Roselli found means to prolong his stay day by day, shrewdly studying the signs of the times for the moment for pressing his claims. Never did instrument receive a more thorough overhauling than the doctor's 'cello.

Digitized by Google

With Margaret, nodding over her knitting by the fire, to play propriety, Emily listened with eager eyes and parted lips to Roselli's tales of varied wanderings. It was a glimpse of an unknown world—a veritable fairy-land—to the shy spinster. The peaceful life of an isolated village had kept her singularly child-like and innocent. Even her thirty-seven years had failed to set decided marks upon the earnest face, and her enthusiasms were those of a young girl.

"How glad I am that you happened to come here," she said, one day, with a sigh of content. "Nothing half so pleasant ever happened to me before!"

Roselli glanced quickly across the table, a softened look in the bright eyes; but Emily, sitting with clasped hands and smiling gaze fixed upon the waxing green of the elms beyond the garden hedge, failed to note the expression. A feeling of compunction disturbed him. How little did she suspect his crafty designs upon her treasure. Almost he resolved to relinquish his object—almost—not quite.

"Surely, I have won her confidence," he thought, one mellow afternoon, after a prolonged, though furtive scrutiny of Emily, busy with her mending in the western window. "I will at least venture. I have waited long."

"Mees Dove," he said aloud, "will you not now trust to me your father's 'cello? What of use can it be to you? How much better for you the money. Think you that I will not take much of care of it?"

Emily turned a surprised and reproachful face toward him. "I told you, when you first came, that I couldn't sell it," she said simply.

"But—"

"I cannot," and in her steady eyes there was no relenting.

Carlo bowed, and bit his lip. To conceal his disappointment, he bent above the instrument, playing he knew not what. Angry, bitter thoughts seethed beneath the quite exterior. He had been a fool for his pains! So much time lost! In a few moments he laid the instrument aside and rose.

Digitized by Google

"I go to London to-morrow," he said abruptly—looking beyond her to the sunset sky. "I must say to you good-bye, Mees Dove. You have made my stay most pleasant—most pleasant," he repeated mechanically. He did not see the sorrowful surprise which dawned upon her face, nor note the swift indrawing of her breath. It was just as well.

"Good-bye," she said softly, "I am sorry."

She sat and watched him far down the road—his head and shoulders visible above the hedge. A dull ache clutched at her heart. "It has been pleasant," she said pathetically, "but it is over."

Poor child-woman! It were better had he never come.

In the gray dawn Roselli took the train for London at the nearest station. His anger and disgust were abating; not so his desire for the 'cello. Rather, it grew with every mile and dwarfed all else into insignificance. In vain he tried to doze. The enchanter was not thus to be eluded but enterposed its bulky outlines beneath his closed lids.

"Have I not Strads, Amatis and many another? Why must this Guarnerius haunt me? I will not have it—no!" and straight-way desired it the more. "Accursed one, thou hast bewitched me!" he ejaculated in despair.

Nor was it better in London. Jermyn's shop knew him no more.

"How he'd chuckle!" Roselli grumbled, as he threaded the crowded streets. "I will not give to him so much of satisfaction. What was it that he did say to me? 'Marry the old maid.' *Marry* her! Marry—Mees Dove." He suddenly stopped, much to the discomfiture of the individual following, who barely escaped a collision. "*Marry* her," he repeated aloud, then, becoming aware of the curious gaze of a passer-by, flashed a resentful look at the man and hurried on.

"Well, why not?" was the query which resulted from his cogitations. Suddenly, realizing that he was hungry, he turned into a restaurant. "She's a nice little woman and I would not bring to her unhappiness," he argued with his better self while satisfying the wants of the inner man.

Digitized by Google

"It would make little of change in her life for I am so much away she were better off at her home. Love her?—Ah, no! Love died with Lucia, long ago—long ago!"

A vision of the past flashed before his unwilling eyes—of passionate devotion, of ardent youth in the days long dead.

Impatiently, he pushed his chair back, with a harsh, grating sound, and, having settled his account, hurried out into the shifting throng.

"I will go back,' was his uppermost thought but, underneath, and stronger,—"I shall own the 'cello."

Great was the amazement of the worthy host of the King's Arms when his guest reappeared. Great, also, was the dismay of old Margaret when he presented himself at the cottage.

"She ben't at home," she said slowly, unwillingly, adding the information:—"She's at Widder Bascomb's. Will you walk in?"

"I will go to meet Mees Dove," was the hasty response, and Roselli hurried down the walk. Through the shady street to the bridge he passed where, turning to the left, he followed the river-bank. Often had he traversed the path in attendence upon Miss Emily on her errands of mercy, but it had never looked so fair. Mirrored in the glassy water were the glowing, golden sky, the crowding pollard willows on the bank, the rapid flight of homing birds. Already the hedge-rows were bursting into a fury of blossoming, weighed down with burdens of rose and snow. Through the tender green of spring peeped the quaint tiled roofs, the low stone cottages of the village. Pale, tremulous clouds of blue smoke ascended in the still air, offering reassuring suggestions of supper to a hungry, merry lad driving his mild-eyed cows through the bush grass toward the distant farm-yard. A good natured grin overspread his countenance at Roselli's greeting. They had met before.

"She's a-comin'," he volunteered. "Hi, there!" and his bare legs twinkled through the sedges in pursuit of a wandering cow, already knee-keep in the lapsing water.

Digitized by Google

Roselli's pulse beat a trifle quicker as in the purpling distance he spied the slender figure. Emily was walking wearily, with head bent and eyes fixed upon the narrow path. The Italian hesitated—half wished he had not come. It was the last protest. "The 'cello!" he muttered, and quickened his pace.

Not until he was near did Emily look up. With a little cry she impulsively held out her hands, then dropped them nervelessly—a wave of color sweeping up to the soft hair, her feet refusing to move.

There was no need, for, with quick strides, Roselli reached her side and, seizing the little hands in his tense grasp, gazed down upon the embarrassed spinster with compelling eyes.

"I have come back," he said in low, vibrant tones. "Are you glad to see me?"

"I am glad to see you," she answered faintly. He could feel the pulse in the slender wrist throb beneath his grasp.

"Know you why I have come?" he pursued—finding his task unexpectedly easy—even experiencing, to his surprise, a sense of excitement, of elation, over her embarrssment. "Know you why?" Roselli urged.

"Why?" echoed Emily, venturing a quick glance, through her lashes, at the glowing face and faintly struggling to release her hands.

"I could not stay away," he answered, truthfully enough. "Know you the reason? Mees Emilia, look at me!"

With an effort she threw back her head and gazed, as if fascinated, into the fiery eyes. Again the bright color waxed in her cheeks. Half frightened, half glad, she waited his next word.

"Do I come in vain?" he asked softly. "Mees Emilia, will you marry me?"

In the succeeding hush he heard the soft lapping of the river on its banks, the rustle of the gray-green willows, the distant, liquid vesper hymn of an ecstatic bird.

In the clear, child-like eyes into which he gazed grew a

Digitized by Google

wondermen, soon merged into wondrous, tender light which, in turn, was quenched in slow gathering tears welling up to bead the long lashes.

"I—I don't know," said Miss Emily Dove—Spinster, piteously.

But Carlo had read her heart. "Let me then teach thee, carissima," and he lifted the little hands to his lips. An unaccountable joyousness possessed him; he was surprised at the ease with which he played his part. "The 'cello is mine—it is enough," he thought, in explanation of the phenomenon.

"Let it be soon," he urged, bending his triumphant face nearer her own. "*Soon—soon!*"

"Oh no!" she cried, affrighted. "I could not. It is late. I—I must go home."

Side by side they walked in silence. An odd couple, they, yet Emily—a novice in affairs of the heart, knew no lack, and Carlo, his object accomplished, walked on air.

Rousing from his abstraction, he held the gate open for her and followed to the door. "*Soon*," he urged again and Emily, looking down shyly into the handsome, sparkling eyes, answered, "perhaps," and, startled, closed the door in his face.

Not an easy path was that upon which Miss Dove now entered. Rumor had swift wings in Eastbridge and the poor woman was beset with queries, comment, and advice. "Did she know what she was about?" "Who was this stranger?" "Was he religious?" "Was he moral?" "Was he wealthy?" "Perhaps he was an adventurer!"

Upon the last Emily turned in scorn. "Were he that," she said, indignantly, "he would hardly be tempted by my little property. Time will show you what Mr. Roselli is for we shall live in Eastbridge. Mr. Roselli's business takes him much from home and he is unwilling to leave me among strangers." And the gentle dignity with which she repelled all advice, soon ended her torment.

Only Mr. Bryce, the rector—her father's life-long friend —ventured beyond. The good man took himself sorely to task for not having foreseen the turn of affairs and given his advice in time.

Digitized by Google

"My dear child," he said earnestly, "look well at this step. There is yet time to withdraw."

"I love him," she said simply. "I love him!" and the rector said no more.

Business, long delayed, demanded Roselli's attention and not unwillingly, he left his betrothed—not to return until close upon the wedding day, which, as he had urged, would be "soon." And Emily was relieved to have him go. This new relation was so new, so strange, she must take time to adjust herself to its altered conditions. The endearing Italian terms with which Roselli addressed her, embarrassed while they filled her with vague delight. Besides, there was much to be done. Hitherto, her small income was sufficient for her needs; now, more money was required than she could command upon such short notice. Something must be done.

In her extremity she went to the rector. "I have come on an important matter," she said, taking a seat beside him on his study sofa. "I need more money than I have on hand to buy my wedding outfit. Do you know of any body who would lend me a small sum for a short time? I would deliver the 'cello as security— it is all that I have of value."

"How much will you need?" Mr. Bryce gazed thoughtfully at the shabby carpet, thinking of a certain sum laid by for a much needed suit. In her extremity he could not fail the child of his friend.

Emily named a sum—modest enough. It was within his means.

"I will give it to you myself, and gladly. As to the 'cello—stuff and nonsense." Going to his desk, he drew out a sealed envelope and placed it in her hands.

But Emily would have none of it. "Unless you will let me bring you the 'cello, I cannot take it," she declared and on that point stood firm until the rector was forced to capitulate. And so the doctor's darling took up temporary residence in the rectory.

On a fair June morning Carlo Roselli took Emily Dove as his wedded wife. Witnesses there were none, save old

Digitized by Google

Margaret and the rector's wife, when, kneeling before the altar-rail Emily promised to love, cherish and obey this stranger who had won her fond and foolish heart. Through the open window the sunlight fell in floods of gold about the slender figure in pale gray silk with lilies at the breast. The scent of roses and new-mown hay—nature's incense—replaced the stuffy odor of the ancient church—stirring in Carlo's memory, once more, the thought of other days. His voice trembled in the responses, and the grasp upon his bride's fingers was unwittingly close. Ah, well! It was soon over and, accompanied by the tearful Margaret, the couple went forth to face a new life.

A rosary of golden moments—each freighted with the prayers of a happy heart—such was her wedding day to Emily Roselli. The old house, transformed by a wealth of royal roses, shielded their happiness from curious gaze and, when, on the threshold, her husband drew her to him kissing her, for the first time, upon the lips, Emily felt that life had offered her its highest joy.

Upon the fairest day the sun must set and, in the tender twilight, Roselli asked for that which, even on his wedding day, his heart most craved—the 'cello. Weeks had passed since last he had entwined its shining neck with caressing fingers—since last its mellow tones had soothed his restless spirit. Time and again would his eyes wander wistfully toward the ancient chest which held the treasure—only to be turned resolutely away. Surely now might he gratify his heart's desire.

"Emilia mio," he said caressingly, "let us have a little music on our wedding night. The 'cello shall speak our joy!"

But an unacccountable embarrassment seized the blissful little wife. The shy color mantled face and neck—the lips trembled, the soft eyes looked deprecatingly into his own.

"I haven't it, Carlo," she faltered. "It—it isn't here."

"*Not here!*" A portentous change swept over Roselli's face. All the lazy satisfaction fell away; the smiling mouth

Digitized by Google

hardened in grim, determined lines; the eyes grew cruel—fierce. "Not here!" he muttered, hoarsely, grasping her arm with unconscious force. "What have you done with it, woman? Speak!"

An instant the room whirled before her frightened eyes and her husband's angry face grew distinct. With an effort she steadied herself and looked up bravely.

"You know I am poor," she managed to articulate "I —I needed money for my wedding clothes and I—I—" her voice broke in a sob.

Suddenly relinquishing her arm and thrusting her roughly aside, Roselli stepped through the long window opened to admit the throbbing sweetness of the June night. Trembling and unstrung, Emily sank upon the floor and laid her head upon a chair. What had happened, what it meant, she could not divine. She only knew the serpent had entered paradise.

How long she crouched beside her husband's chair, she never knew. The striking hours passed unheeded. Margaret, unconscious of her mistress's sorrow, toiled heavily up to bed, yet Emily stirred not. She imagined Roselli as pacing angrily up and down the garden paths—dreamed, even, that she heard his impatient tread—yet lacked the courage to go to his side, to ask the cause of his wrath. At length the waning light aroused her; the lamp was burning low. Through the window by which Roselli had departed, the white moonlight streamed, weaving a fantastic pattern of flickering, shadowy vine leaves upon the carpet. Sitting up, she peered anxiously between the swaying curtains to the bosky shades of the dewy garden. No figure passed between the prim box borders, through checked light and shade; no sound stirred the stillness save the chirp of insects in the tangled grass. Once more the distant clock measured the hour—heeded now. One—two—she waited, breathlessly, but that was all. So late! Where was Roselli?

Feeling suddenly stiff and old, she drew herself upon her feet and crept to the window. Forgetting the delicate ruffles of her wedding gown, she brushed through the wet

Digitized by Google

grass beneath the twisted trials of a honey-suckle, heavy with bloom, to the prim garden paths. Past the rose thicket bending under its burden of sweetness, past the patch glimmering gillyflower, beds of heart's-ease, to where the stately lilies, like ranks of sheeted ghosts, marked the boundary of the garden. No Roselli! Back, again, she flitted, scanning thicket and covert with piercing gaze, her heart beating thickly with an unmaned dread, until the garden gate was gained. Swinging idly in the night wind, it yet failed to latch and be at rest. Vividly she remembered that the gate had been closed behind them, Roselli making some laughing remark about shutting out the world. Had her happiness escaped? Had sorrow entered there?

Pressing down the latch, she leaned against the barrier and waited—for what? The sweet-brier shed its pale petals upon her head unheeded; in the wan moonlight a snowy moth brushed her cheek and flitted into the shadows of the road; the old setter, scenting unknown trouble, patted down the walk and, having thrust a cold nose into her limp hand in token of dumb sympathy, lay down at her feet. Night waned and died and, in the east, the gray dawn quivered, flushed and reluctantly revealed its golden heart. And Emily faced the flashing glory, with worn, pale face and hopeless eyes—a pathetic figure in drabbled silk with lilies crushed upon her breast.

III.

Days passed; the mystery of her husband's departure was yet unsolved for Emily Roselli. Patiently she reviewed the words which had wrought the transformation. It was something concerning the 'cello then—but what? Was he angry at being thwarted in a whim? Surely, she had told him the 'cello would soon return. Did it, perhaps, rankle that she sought elsewhere for aid? All she could determine was that her father's charge had brought her woe.

With gentle dignity she repelled her curious, little world, wearing a brave smile as, to all inquiries, she gave the one answer: "My husband was suddenly obliged to go." "When would he return?" "That she couldn't tell." That was all.

Digitized by Google

But old Margaret, faithful in joy and sorrow, held the fragile figure as, shaken with sobs, she poured out her grief to this sympathizing ear. The good woman's heart burned hot with indignation but the fierce words that rose to her lips died unuttered for, with the light of faith and love shining through the tears, Emily Roselli declared:—

"I cannot understand—yet I love him still."

One other—her father's friend—received the scared confidence when, a little packet of money clasped in her hand, Emily reclaimed her 'cello. And the good man, with face alight with love and pity, said:—

"God bless you, my child!"

Two weeks had passed when, one fervid July day, an envelope bearing the post-mark Paris, was placed in Emily's hands. With trembling hands she tore it open. Oh, bitter disappointment! No word—only a check for ten pounds, payable to Emily Roselli. Yet it was a comfort; her husband did not entirely forget. In a little box beside her bed she placed it and, as July merged into August slipped into September, another and another came to keep it company. The envelopes, too, with their abrupt masculine superscription—their foreign stamps—now Belgic, now German—were treasured no less carefully. Inside her bodice they were slipped and soothed the pain in the gentle heart beneath.

And Roselli? Spurred by blind, unreasoning anger, he had dashed into the night, striding fiercely through the dim roads until morning found him far from Eastbridge. On—still on—urged his chafing spirit and, not until the English soil was left behind, did his restlessness abate. "Fool—fool!" sang the grinding car-wheels; "fool, fool!" echoed the chopping Channel waves; "fool, fool!" cried his heart. All for naught the sacrifice; the price paid but in vain. Tied for life!

In the first heat he had suspected Jermyn of a hand in his disappointment and the suspicion grew to conviction. Of course the 'cello was lost to him but, were it once within his grasp, would he take it? "It has cost me too dear," he said aloud, and relapsed into gloomy silence.

Digitized by Google

Paris, the beautiful, spread its glittering snares before him. With reckless gaiety he plunged into the maddening whirl—in vain. Memory began to play him scurvy tricks. A strange regret, tiny and half suspected at first, waxed until it dominated his thoughts. A strange thing was happening to Carlo Roselli. He recognized it first when, lounging on a bench in the Champs Elysées, he idly watched the passing show, the velvety grass, the flood of amber sunset-light, striking between the trees and gilding their sturdy trunks with its Midas touch. Suddenly he saw, instead, a peaceful English river, with its bordering sedges, its willow sentinels, the flushing hedgerows and a quaint little figure with loving, trusting eyes approaching from the purpling distance. It hurt him like a sudden blow—but why?

From Paris to Brussels, thence to Berlin, Dresden, Munich. Alas! Memory traveled too. Would he drown his thoughts in music—the vibrant, stirring voice of muted strings whispered softly of the little parlor, with its antique, polished furniture, its dancing fire, its mistress listening, with clasped hands and trembling lips, to the velvety caressing wooing of the 'cello. The 'cello! Why—he was forgetting it! What, then, did he regret?

"She has money enough now—at least so is she recompensed," he said gruffly as he regularly dispatched the checks —but this comfort was transitory.

At length the tyrant would not be repulsed. It drove him north as fast as train and boat could take him. Even then he paced excitedly upon the deck of the Channel boat, anathematizing his weakness, yet faltering not. It seemed an age before—secretly, and under cover of the darkness, he entered the little town.

"She must not see me," he murmured, carefully lifting the latch that it should not betray him. Like a robber he crept to the window and looked in.

By the shaded lamp she sat— sad-eyed and pale—in her hands an old glove—his own. And, as he watched, she raised it to her lips, then laid her cheek caressingly upon it. Great drops stood upon his forehead,—a sudden moisture

Digitized by Google

dimmed the eager gaze. Impulsively he sprang to cross the threshold—then remembered.

"I am not fit," he groaned. "Never again—Emilia—beloved! It is better so!" and, reckless of betrayal, turned away in the darkness.

"I thought I heard something," and Emily parted the curtains. "Carlo --oh Carlo! Is it you?"

But only the night wind answered.

And now October is dying. Autumn's fierce and fevered reign is ending and soon bleak winter will lay her searing touch upon the land.

Coming slowly, wearily from Widow Bascomb's, Emily loitered by the way to fill her arms with purple loose-strife —the last of the season. A subtle melancholy brooded on the land—a deeper melancholy in her heart. Here, in the jocund spring, a man in the prime of life and energy had demanded of her that precious thing—a woman's love. Now, in his stead, comes another figure—clumsy, panting, dishevelled. It is Margaret. Something had happened!

Speechless, breathless, the old woman reached her side and thrust into her hands an envelope—bulky, travel-stained, but all the wealth of the Indies would not equal its value to Emily.

"From him?" asked Margaret, nervously twisting her trembling fingers. "I thought it. That's why I came."

Down beneath the pollard pillows, Emily sat and, tearing open the envelope, pressed the closely written sheets to her lips. A smaller enclosure, in an unknown hand was thrust aside. That must wait.

"Emilia—my wife—" it began—"while I have yet the life and strength, let me make to you the only amends that I can give for the great wrong that I have done to you—to show to you my heart."

Impassioned, fiery words were they in which Roselli revealed, to his injured wife, the story of his shame—revealed, also, the strength and fervor of the love which, unsuspected—discovered, alas! too late—had taken possession of his life. A letter, too sacred for other eyes; a letter which

Digitized by Google

stirred the wife to her heart's depths, leaving her weak and shaken.

Margaret, with back turned to her mistress, furtively wiping her eyes, was startled by a cry of anguish. It was for this:—

"When you read this letter, beloved, sorrow and remorse will for me have ceased. At times I feel a heaviness, a dizziness, which belongs not to health. This ache which ever dwells in my heart,---this longing which fills my thoughts ---they are too much---it cannot last. I will place this in an envelope addressed to you that, when the end has come, it may tell to you what I have lost the right to say."

"He is dead!" she said, monotonously, gazing up at Margaret's frightened face with stony, inscrutable eyes. "He is dead!" A sudden remembrance came of the discarded note. "It will tell me more"—and, with tense fingers, she unfolded the sheet. The note was brief:—

"Hotel V,——Paris, October 20, 18——

Mrs. Roselli:

Dear Madam:—

Mr. Roselli was taken violently ill with brain fever, two days ago, and is in a critical condition. He evidently became unconscious while writing the enclosed letter, which I take the liberty to forward to you in the envelope found beside it, lest it fall into unscrupulous hands. Should you be unable to come to him, be assured that he has careful care. A sister of charity is in attendance and, as I remain some time in Paris before returning to America, I myself will see that he lacks nothing. Should you decide to come, send me word that I may meet you. Very Respectfully,

Miranda Everts."

"He is *not* dead!" cried Emily passionately, as if defying contradiction. "Come—hurry, Margaret. We must go to him!"

As in a dream the simple preparations were made and Emily found herself, with Margaret at her side, hastening to Paris. As a dream passed the journey—it remained, forever, a blank in her memory. One thing, only, was a

Digitized by Google

reality—the cheerful, comforting face of the American who greeted her amid the bewildering confusion of the foreign city with words of encouragement.

"Keep a good heart," she counselled, holding the cold fingers in her warm clasp. "While there is life there is hope." She did not tell Emily of the days and nights of ceaseless raving, endless self-reproach, pitiful cries for forgiveness; nor did she tell of the consuming fever, the alarming loss of strength which caused the physician and nurse to exchange significant glances. Time enough for sorrow. Her mission was to cheer.

In a cheerless room, far removed from the confusion of the crowded hotel, Emily found him. The peaceful sweet-faced sister stepped aside, at a sign from Miss Everts, and Emily sank on her knees by the narrow cot. Poor Carlo! The wasted face, the fever-glazed eyes would have spoken for him had there been need. But Emily had forgotten that there was aught to forgive.

"Carlo!" she cried, close to his ear. "Carlo!" The intensity of the loving call pierced the false visions of his delirium. He seemed to listen and, listening, fell asleep.

In the dim down he woke, to look with wondering eyes into the tender face above him.

"Emilia!" he whispered. "Here?"

"They sent me your letter," she said soothingly. "I will tell you more when you are stronger. My husband, I have come to take you home."

"Home," he echoed, and peacefully closed his eyes.

When returning strength would permit, he reverted to the subject. "Emilia," he called, his eyes following her solemnly as with deft fingers, she suspended his family by their necks against the white walls, thinking to cheer him by the sight of his beloved violins.

Obediently she laid down an Amati and perched upon the edge of the cot, taking his thin hand in her own.

"Tell me now—I do not understand," he asked anxiously, "I do not remember—no. Was it not that I was writing when that I became ill? How knew you that I need of you, carissima?"

Digitized by Google

And Emily told him all.

"This time it must be you who go—yes! I shall soon again be well. It is enough that you have done—yes, far too much." He drew his hands from her clasp and, turning, buried his face in the pillow.

"Carlo!" Her voice was freighted with unshed tears—with a haunting fear. "Do not make me go—I cannot! It will kill me again!" and she clung frantically to his arm.

With a quick gesture he sat erect, gazing at her in joyful amaze. "*Would* you stay with me, who am most unworthy?" he gasped.

"Whither thou goest I will go!" she answered solemnly.

"We will together return," he cried, and opening his arms, hungrily, Emily was clasped to his breast.

IV.

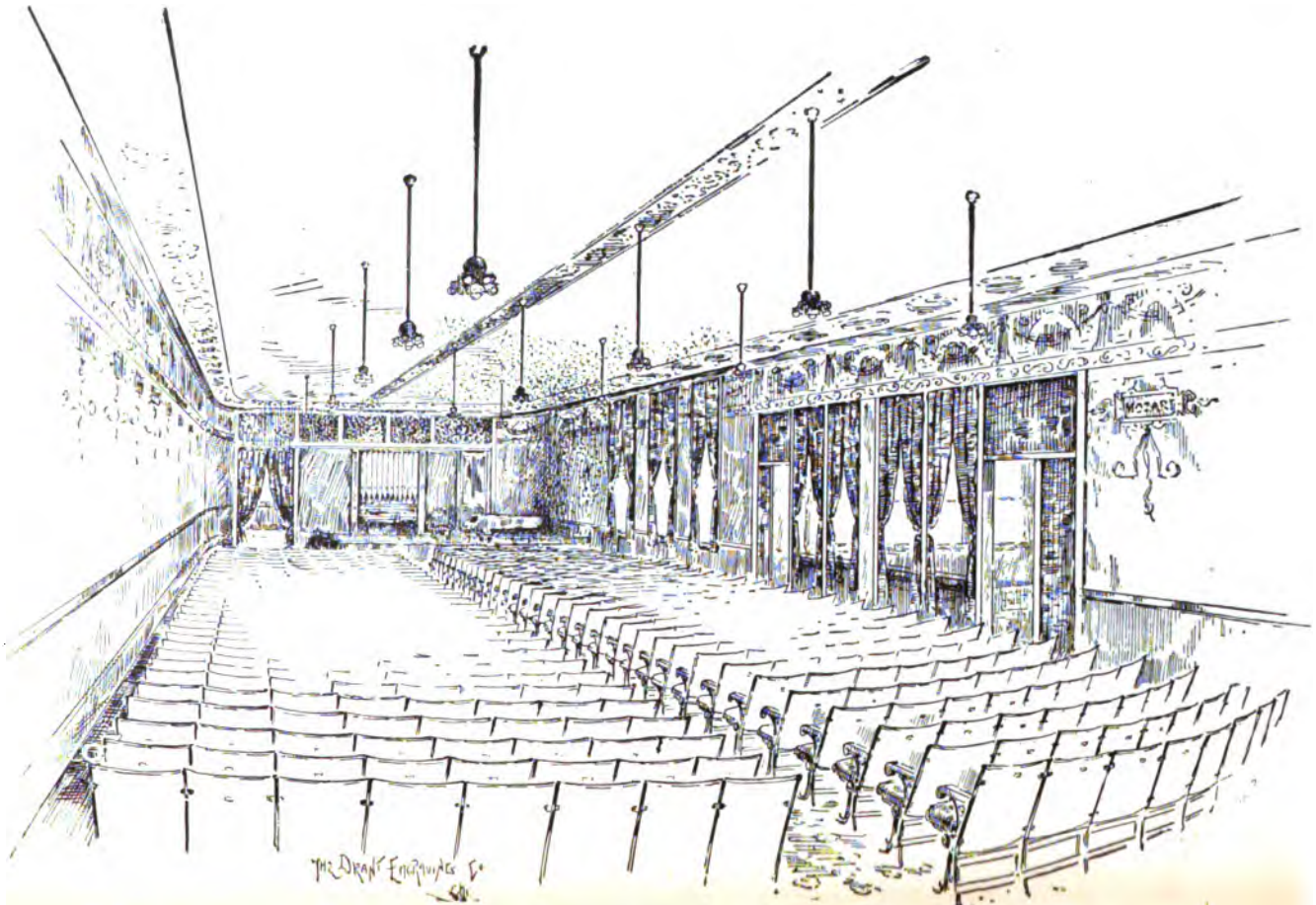
December had come with chilly blasts and lowering skies, but, in the little parlor all was cheer. In the rosy firelight, Margaret, glad to be once more upon her native heath, bustled about removing the tea-tray and the snowy cloth, casting affectionate glances at the pair who, side by side, saw happy visions in the glowing coals. At length her task was done and, closing the door softly, her retreating footsteps died away in the corridor.

Softly Emily slipped from her seat and, passing behind her husband, cautiously lifted the lid of the old chest, and took, therefrom, a bulky shape which, denuded of its wrappings, shone brown and comely in her hands.

"Carlo," she said, standing behind him, "let us have a little of music on our wedding night. The 'cello shall speak our joy!"

SPRINGFIELD, MASS. MARION DICKINSON.

Digitized by Google



Digitized by Google

MUSICAL CENTERS OF CHICAGO.

III.

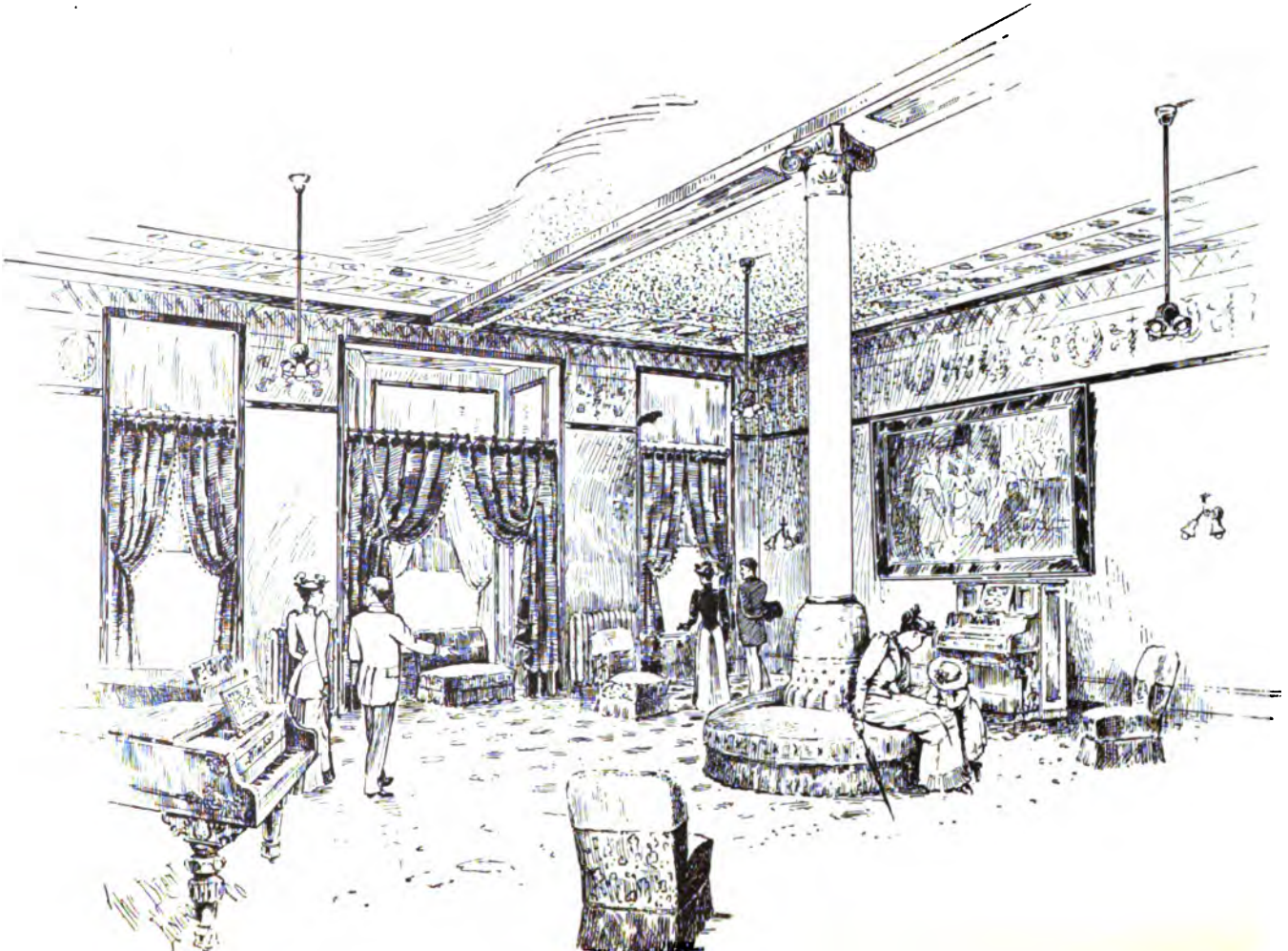
KIMBALL HALL.

BY Kimball Hall is meant the entire bulding occupied by the well-known piano and organ manufacturers, the W. W. Kimball Company. This is one of the largest sellers of musical instruments in the world, Mr. Kimball having been established in one of the finest stores in Chicago, in the Crosby opera house, as long ago as 1868, where he was still at the time of the fire.

The present Kimball Hall is the expression of an expanding idea originating with the able president of the company, Mr. W. W. Kimball; but taken up and forwarded with equal zeal by Mr. A. G. Cone, treasurer, and the Secretary and superintendent of sales, Mr. E. S. Conway. There are no gentlemen in the musical profession to be mentioned before these in qualities of sterling reliability, good sense, and capacity for warm-hearted friendship. And thus it happens that many of the musical professsion who now are found at Kimball Hall are there quite as much out of personal regard for the members of the firm as for the sake of a convenient and pleasing location for a studio.

As to location, Kimball Hall is at the very center of musical Chicago. The building itself is handsomely finished and fitted up. The warerooms of the Kimball Company occupy the first floor, and are extremely elegant. On the second floor the main feature (of a commercial kind) is the Kimball Hall itself, and the very elegant parlors connected with it, used as foyer. The hall is one of the best, or the very best in the city for chamber music and social occasions; it seats comfortably in commodious opera chairs about 500 people. The hall is long, and the acoustic is so perfect that the lightest tones from the stage are distinctly audible in the parlors in front as well as at every seat in the hall.

Digitized by Google



FOYER OF KIMBALL HALL.

Digitized by Google

Upon the same floor at the head of the stairs, close by the elevator, and in the very post of honor in the building, is the very handsome and convenient studio of Mr. Emil Liebling, who has been a warm friend of Mr. Kimball and the other members of the company for nearly or quite twenty-five years. Mr. Liebling has two rooms,—an ante-room elegantly furnished, and a lesson room beyond, opening into the ante-room with folding doors. In his ante-room there are comfortabl chairs, a few pictures on the wall, among which a large one of Clarence Eddy occupies the place of honor, and a few late books and periodicals. In the lesson room there are two pianos, a parlor grand and an upright; a desk, shelves for music, and any quantity of little ornaments and souvenirs, such as a popular man picks up galore. Mr. Liebling's desk is the pink of order, and everything in the room bespeaks the business qualities of its possessor—who manages his large personal following with a skill which many a commercial chief might envy. In point of easy accessibility, central location, and conveniences for doing business, I place Mr. Liebling's position at Kimball Hall at the head of all the music studios of this city.

EMIL LIEBLING.

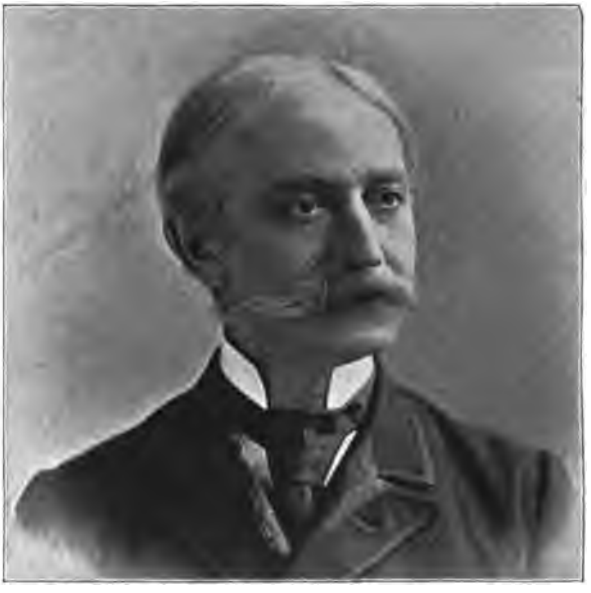
Ascending to the next floor we find among others the studio of Sig. Janotta, well known for many years as teacher of singing, trainer of choruses, and conductor of musical festivals. Sig. Janotta was for some time at Cincinnati where he held a very high position. Later he went to St. Paul, where he organized festivals, conducted a chorus, and as usual gave instruction in Italian singing. Sig. Janotta is no longer so young as when he lived in Cincinnati, but he is an active man and good for much work yet for Italian art.

One floor higher we come to the studio of Mr. Korwalski formerly assistant and accompanist to that popular and fascinating teacher of singing, Mr. Geo. Sweet. Mr. Korwalsk

Digitized by Google

succeeded to a large clientêle upon Mr. Sweet's departure from Chicago, and this beginning he has later greatly enlarged and attached to himself, through his skill as teacher and his solid qualities as man.

Here also not far away, is the studio of Mr. D. A. Clippinger, formerly pupil and then assistant of Mr. Frederic W. Root, and later student on his own account in Italy. Mr. Clippinger has a prosperous class of vocal pupils, besides doing more or less in the way of conducting musical conventions in the country.



SIG. JANOTTA.

Speaking of singers, here also is Mr. Jas. Gill, who came to Chicago either just before the fire or immediately after, and at once took an honorable place as baritone, singing many important roles in works given by the Beethoven Society, then in its height of prosperity under the direction of Mr. Carl Wolfsohn. Mr. Gill was once chief of the vocal department of Chicago Musical College (an honor which he shares with perhaps a majority of the leading singing

Digitized by Google

teachers of Chicago). He is now seldom heard in concerts, but his teaching work is large and highly respected. He conducts one or two out of town musical societies, and is an important factor in our musical life.

Mr. Carl Becker, the violinist, is also located upon this same floor. Mr. Becker was pupil of Joachim, and has held a high position in the city ever since his first coming here, about twenty years ago.

On the fourth floor we encounter a very celebrated name —that of the Signorina Elena Varesi, daughter of the great Italian baritone Varesi, for whom Verdi wrote several of his greatest baritone roles, such as Rigoletto, Macbeth, and Nebuco. Sig. Varesi was one of 'most celebrated singers of his time, and a great actor; but Signorina Varesi takes her singing from a still more remote approximation to the "old Italian method," namely from her grandmother, the Signora Boccabedotta, one of the Italian singers of the time of Malibran. With this heredity one expects the Signorina Varesi to manifest Italian merits in high degree, and this, they say, she does. She has often been heard in concerts in Chicago, and her beautiful phrasing and delightful fiorature are well known and justly admired. Her successes as prima donna were made in South America and Italy. She has never appeared in opera in this country, I believe. Signorina Varesi has a large clientêle, which by reason of her attractive manners and pleasant ways, no less than for her real worth as teacher, is warmly attached to her.

Mr. N. Ledochowski has his studio upon this floor, and here naturally gathers first and last a large representation of the best style of Chicago society young women. Mr. Ledochowski, a Pole of distinguished family and antecedents, came here just after the fire, and was associated with that pushing genius, Robert Goldbeck, in his Conservatory, which he founded and loaded down with paid-up scholarships. Mr. Ledochowski is a fine pianist but is not often heard in public, owing to his sensitive nature, which makes him averse to being unintelligently criticised (how strange!) and also to his absorption in teaching. He is distinguished in private circles as

Digitized by Google

an artist with the brush and pencil, quite a number of charming paintings of his now ornamenting places of honor in rooms of his friends.

Speaking of virtuosity we must not forget the popular teacher of banjo, guitar, and the like, Mr. S. W. S. Baxter —who is a concert artist, and for all I know may have written symphonies for his instrument. Mr. Baxter is the fortunate one to whose kindly spirit falls the task of guiding the trembling fingers of Chicago society girls and stage-struck young women upon that most treacherous of instruments, the American banjo. It may not be known to the uncultured reader that the Banjo is no longer the trifling thing it used to be in the hands of the southern darkey, or in those more remote and therefore imposing figures, the street musicians of ancient Egypt, where we see it continually upon the monuments. The modern banjo is a much larger and heavier instrument, and with solid manipulation is capable of bringing into the quiet chambers of a first-class apartment house almost as much unhappiness as the pianoforte itself. Upon this large and magnificently appointed concert instrument Mr. Baxter is a virtuoso, and master. The innocent guitar is also among his possessions, but its glory has departed in favor of the more profane and racy relative, the banjo.

Upon the fifth floor we encounter other well known names. Nearest the landing is the home of the Chicago College of Vocal and Instrumental Art, which is short for Mr. Albert E. Ruff's music school. Mr. Ruff is an old resident of the city, and his large and profitable business is the result of application and fortunate association. He himself is teacher of singing, numbering his pupils upon a large scale. Associated with him as head of the piano department is that highly gifted pianist, Mr. W. C. E. Seeboeck, whose portrait has once before been printed in these pages, and so will be omitted at this time. Mr. Seeboeck has been in Chicago for some years, and for at least ten has been accompanist of the Apollo club, in which capacity he has rendered services intimately connected with the prosperity of that great society.

Digitized by Google

His qualifications for this place are extremely rare, not least being his unfalling amiability. His enormous technique, his facility in reading, and his ability to transpose at sight into almost any degree desired, together with the unfailing musical quality of all his playing, no matter how difficult the passage may be, make him a prince among accompanists. If he possessed an incisive personality suitable to his virtuoso attainments, he would not be so good an accompanist, but a much more important figure as solo artist. Mr. Seeboeck is a hard-working teacher, and after some years of poorly paid exertions is now in a high and profitable position. Many amusing stories might be told of this artist, were it not unkind to bring up old memories. For example, in his earlier years in Chicago he had but little business aside from his work with the Apollo club. Accordingly he was always ready for a game of billiards, or an evening at dinner, and lesson engagements were treated in the most cavalier manner. When he became associated with Mr. Ruff in the school, of course this would not do at all, and after gentle remonstrances, which were unavailing, Ruff resorted to the heroic measure of making the salary dependent upon Seeboeck's staying in his studio certain hours, and not going out on any pretext whatever. For a long time the restriction weighed upon the artist like a nightmare: Ruff was a hard-hearted fellow. But time brought its healing, as always happens. A basket and store more suitably furnished forth for comfort, soon convinced Seeboeck that the American after all was not far out of the way in taking for his motto that first verse in the American gospel, "Business is business, saith the Lord."

Upon the sixth floor we find the studio of Mr. W. N. Burritt who belongs in the front rank of that rising class of American teachers whose work has already won the admiration of the musical world. A native of Michigan he has always been identified with the Art in this part of the country. He early determined to devote himself to the voice, taking advantage of the best local instruction to be had, and settled finally in St. Paul. But being of a very artistic temperament and ambitious to do the utmost possible he

Digitized by Google

could not feel satisfied with the opportunities for development afforded here, and went to Italy, studying for several years principally with Vannini in Florence. On his return he found that he had quite outgrown St. Paul and needed a

WM. N. BURRITT.

larger field to show his full power. So he settled here in Chicago, where in a short time his success has been most gratifyingly great. Realizing the necessity of keeping in close touch with the musical life of Europe, every year or so he crosses the ocean for research and study with the first

Digitized by Google

masters of England and the continent, returning laden with whatever is good of the much that has been examined. Mr. Burritt is the born teacher, who, sacrificing the prospect of a brilliant career for himself, lives only in and for his pupils, who find in him their wisest adviser and warmest friend.

KARLETON HACKETT.

Another singer and teacher of singing, making his home at Kimball Hall is the strong writer so well known to readers of MUSIC, Mr. Karleton Hackett. Mr. Hackett was born in Boston in 1867, and after studying singing in America under various teachers spent three years under Vannini, at Florence, where he very greatly distinguished

Digitized by Google

J. H. KORWALSKI.

himself. Mr. Hackett has a basso cantante voice of excellent quality and compass, and being a musician of intelligence and general cultivation, his artistic work is likely to find wide currency as soon as his talents are known. Since coming to Chicago, he has appeared twice with the Apollo Club, to very general acceptance.

Our list of musicians at Kimball Hall is already so long that several names are necessarily deferred to a later occasion.

EGBERT SWAYNE.

MY LOVE.

I know not if 'mid others fair,
My love would greatly shine;
If others deem her beauty rare,
To me, she's most divine.

I know not if my love be wise
In all she chance to speak,
For more than learning do I prize,
The dimple in her cheek.

But wise or fair, she hath a grace
That's nameless, if you will;
She hath such charm in her dear face,
Each day she's fairer still.

ISABEL TAYLOR BIEN.

Digitized by Google

AUTOGRAPH OF TSCHAIKOWSKY.

To Mr. W. S. B. Mathews.

Klin près Moscou
13 Mai 1893
95

Très respecté Monsieur.

J'ai reçu l'invitation de venir assister au Congrès musical de Chicago. Je vous ai eu l'extrême attention de m'envoyer le diplôme concernant pour l'honneur que vous avez bien voulu me faire, mais malheureusement mes affaires et ma santé m'empêchent d'entreprendre ce trop long voyage et je dois renoncer au plaisir admirer les merveilles de votre exposition. Soyez certain, Monsieur, que je regrette infiniment

Recevez l'assurance de ma profonde estime.

P. Tschaïkowsky

"Very Respected Sir:

I have received the invitation wishing me to take part in the Musical Congress at Chicago, which you have had the esteemed attention to send me. I thank you cordially for the honor intended, but unfortunately my affairs and my health do not permit me to undertake so extended a journey, and I am obliged to renounce the pleasure of admiring the marvels of your exposition. Be certain that I greatly regret my inability. Receive the assurance of my profound esteem.

Signed

P. Tschaikowsky.

Digitized by Google

CAUSE AND EFFECT IN PIANOFORTE TOUCH.

A Symposium.

Apropos to the interesting questions concerning Pianoforte Touch opened by Mr. B. J. Lang, in a lecture, as mentioned in the April issue of MUSIC, the following letter was sent to a number of leading American musicians, and several interesting replies have been received, as will appear later.

THE QUESTION STATED.

Some months ago Mr. J. B. Lang, of Boston, delivered a lecture upon "Cause and Effect in Piano Playing" in which he took the ground that owing to the peculiar mechanism of the piano action, the player had no control over the hammers other than to give them a greater or less degree of force, and that, consequently, all so-called "tone shading" by means of touch was illusory. The only point, he said, at which the player retained control of the tone, had reference to its termination by permitting the damper to fall upon the wire or retaining it away, and consequently that the player's only control of musical expression, except in the particular of greater or less force, depended upon the manner of taking the finger away from the key, or of using the pedal. As this is a very important point, your views are respectfully requested upon the questions following:

1. Do you think the tone of the piano can be modified through the hammers, by the touch of the fingers upon the keys in any other way than to give it greater or less power? If so, will you please explain the mechanism by means of which you think this is accomplished?

2. How far do you agree with Mr. Lang, in respect to the importance of the dampers and pedal?

Digitized by Google

Your views upon these points are requested for use in MUSIC, at an early date.

MR. CONSTANTIN STERNBERG.
(Penn College of Music.)

I HAVE received your inquiry, but am not prepared to answer it in the way that you perhaps would like.

I have at all times maintained that the musician or artist should not meddle too much with the analysis of the means by which he produces the main charm of his playing or composition. "Genius" creates unconsciously, and "Talent" should endeavor to acquire a little of the unconsciousness of genius. Hence, I have not made as much a study of the means of expression as of the expression itself. If Mr. Lang has investigated his own playing (which it was my misfortune never to hear) and was led to the conclusion that the pianist's possibilities of tonal charm can be reduced to "stroke" and "release," with a dash of pedal for flavoring, he may be right in his individual case for all I know, but taking it as a general argument, and following this line, the thought suggests itself to my mind that the painter has no more control over his colors than to dip the brush in them and transfer them to canvas, watching at the same time for the proper moment to take his brush off again. Or the cook, in putting his edibles upon the fire and taking them off at the proper time---and there's an end to it. It reminds me of a sculptor who once said to me, "Sculptoring is the simplest thing in the world. When you take a block of marble, you know that the figure is in it; all you have to do is to knock away the superfluous pieces." No, no, my friend, if we admit the existence of thought and sentiment or emotion; if we admit that we cannot trace those to their ultimate sources, without going into metaphysics, we might as well admit that they take a part of their metaphysical mysteriousness with them on the way in which they utter themselves. If our analytical powers, however, are confronted by a mystery too subtle for handling, we must not be led by our vanity to believe that because our analysis is baffled,

Digitized by Google

there *is* no mystery. We know that the violinist's muscular force has little or nothing to do with the quantity of his tone; one violinist has a big tone, and another a smaller, and perhaps more graceful one, yet the size of their physique may be in inverse proportion. The same applies with equal force to the voice of singers; the biggest man has not always the strongest voice. If muscular power is not the direct cause of the dynamic force of the average tone, it must be something else, perhaps not known to us, and at any rate not necessary for us to know. This mysterious quality of "touch" or "tone" applies as well to the pianist as to the violinist or singer. If the pianist has no other control than to strike more or less hard and fix the termination of his tone, how can we account for the differences of touch among the various pianists? Why is it, when two pianists play on the same piano, that the piano sounds differently? Is it merely because the one uses more muscular force than the other? I sincerely trust not.

I am quite aware that I am begging the question, or beating about the bush, but I do it advisedly, because the whole question has something chilling to me, the flavor of the unartistic, and I do not turn my back to the question for fear that I could not satisfactorily answer it if I would make a study of it; but rather for fear of the study itself, and its effect upon me as an artist. I know that there is a scientific side to music, but I do not think that it concerns the artist at all. Leave science to the scientist, and art to the artist. Remember that philosophical art-analysis created nothing, but only accounted for or explained the things which the artist had done long before without knowing why; sometimes that artist's name was Nature, sometimes Genius, and if the artist bothers too much about the why and wherefore in its ultimate degrees, I am very much afraid that science will soon have a chance to catch up with him, and there will be no more problems to solve. Another point that strikes me very forcibly is, that in the past when the greatest pianists arose, analysis of touch, etc. was never carried to the absurd degree to which it is carried nowadays, and the great pianists who arose in

Digitized by Google

our times have hardly ever indulged in such alembic investigations.

In conclusion, let me say that there is already so much confusion in the various systems of teaching and so much admixture of entirely unartistic elements in our teaching, that I see no reason why one should try to analyze the charm of touch, and resemble the man in the theatre who explains every stage effect to his lady, and thereby totally destroys the illusion and her amusement. Analysis will never find a substitute for talent,

Very truly yours,

CONSTANTIN STERNBERG.

MR. HANS VON SCHILLER.
(Chicago Musical College.)

In the first place I must apologize for not having replied to your letter of March 10 before this, but many business matters have kept me from so doing.

In regard to the questions in your letter relating to Tone-Shading in piano playing I would say first:

The tone can be modified in regard to greater or less power as well as to richness or fulness of tone; for, when a tone is pressed on the piano, the hammer falls with less vehemence on the string than when the tone is struck, consequently in *Pressure Motion* (so called) the tone is full and rich while in *striking* the key, the tone produced is harsh and sharp, the dynamic power being the same in both instances. Second, I coincide fully with Mr. Lang in giving great importance to the artistic use of the dampers and pedal on the piano.

Yours truly,

HANS VON SCHILLER.

MR. CARL FAELTEN.
(New England Conservatory of Music.)

I was personally present at the lecture of Mr. Lang of which you speak in your letter of March 10th.

As far as his theory of the movement of the hammers is concerned, it is, in my opinion, correct. The quality of

Digitized by Google

tone of the Piano and the great variety possible in it depends after all merely upon the delicate gradation of the movement of the key, from the slowest which will produce a sound, to the fastest; and upon the degree of physical force applied to the key. This also affects the movement of the damper, the relative rapidity of the return of the damper to the string being an essential factor in the character of the tone. In this respect also Mr. Lang made some indisputable points.

Whether the pedal should be used excessively for tone coloring, must be left to the individual opinion of each competent player, who is to be held responsible for the amount of pedal to apply. Personally, I exercise and advise economy, and think a great variety of tone coloring can be achieved without the use of the pedal, and thus the monotonous effect of continous pedalizing be avoided.

Very truly yours,
CARL FAELTEN.
Director.

MR. WILLIAM H. SHERWOOD.
(Chicago Conservatory.)

In reply to your interesting questions of March 10th, I beg leave to say that in my opinion a few pianists out of the great number, appear to be able to produce "illusions," and I must confess that I am one of those deluded thereby. Can you explain how it is that some players can produce such a sympathetic and liquid tone, as we occasionally hear, if the piano is so totally devoid of other qualities than those of mere soft and loud tones?

But we should give Mr. Lang's ideas full value. In my opinion skillful training of the hand has more to do with the possibilities of producing a velvet or pearl-like quality of tone than the average piano-thumper has any conception of. A student can commence to practice with a very soft touch, holding the body of the hand steady, learning how to make the actual motion of the fingers to and from the key *slowly*, instead of with that sudden concussion which is the only

Digitized by Google

habit known to the average player. I try to prepare for legato playing by holding down one key securely while playing upon the next, and to make the motion of playing from a given height above the keys.

I accustom the fingers to staying up in the air while waiting their turns to play, and I take the utmost pains to hold that portion of the hand next to the fingers absolutely steady, meanwhile posing or floating the wrist in the air with such control as shall prevent it from exerting any weight upon the touch. I make a habit next of counting one interval upon playing the note and another interval upon lifting the finger which holds the preceding note, in other words over-lapping the tones with methodical regularity. I make both strokes (down and up) with deliberate slowness, and at first so softly as to produce no tone, or a very little tone. Such a habit can be developed until the player can produce a very full tone, but of soft quality, in other words, not harsh or percussive.

Sometimes in an effort to produce a crescendo I make use of this habit of lingering on the keys slightly past their time,—but with a diminuendo, I would want to let go of the keys very promptly. Undoubtedly the steadiness of the hand, smoothness of the stroke, and care in leaving the keys can be so cultivated as to enable the player to produce singing effects with almost a total absence of percussion.

My conception of the importance of the damper pedal, and of an accurate habit (whereby the player takes account of the definite time of holding keys down, and steady manner of lifting from the keys) agree with the ideas at the head of your letter to me, but I am sure that one can produce several distinct kinds of tone through varying methods of action, and different positions of the fingers and hands; *e. g.* a sudden crisp touch or attack with the damper pedal used, make a very different effect from a gentle stroking touch of equal power.

In playing the first measure of the "Tannhäuser March" (Wagner-Liszt) I hold the wrist almost perpendicular with the key-board, and play with stiff fingers. The directions

Digitized by Google

given by Liszt in this passage are "Quasi Tromboni." In Chopin's Nocturne in D flat I frequently stretch the fingers out straight and draw them part way in, with a gliding motion upon the keys. Nearly everybody that I have talked such things to has felt the "illusion" thoroughly, and people are much charmed thereby. Many widely varied examples might be given whereby much variety of effect can be produced.

By the way, can we hope that the music publishers will soon try to agree upon a system of marking music intelligently, for the use of the damper pedal? They invariably indicate that the pedal should be pressed simultaneously, with an accented chord or accented beat of a measure.

In such case the pedal must be raised just before such a chord, and when a succession of chords is played with such use of the pedal, the effect is bad in several respects. There is frequently a blur of parts of a preceding chord with the one for which the pedal is put down, there is often a disappointing break between the tones of such chords, and the result of accenting a chord and stamping the pedal simultaneously is frequently very unmusical, for the reason that it opens every damper on the piano, thereby allowing many harmonic tones to sound in addition to those intended by the player. As the printers make the pedal mark against correct taste, we cannot blame the average pianist for using the pedal abominably. Not only should there be a scientifically correct system of marking the pedal, but the student should analyze the sound of harmonies in connection with the rhythm, the accentuation, the relation of passing notes to consonants; and should train the ear down to the finest powers of detecting the exact effect of the prolonged or shortened tones to be produced.

Nothing in the history of piano playing seems to have been so neglected. I can do no better service in the cause of good music in this connection than by earnestly advising piano students to procure a book on pedal study, recently printed by Presser of Philadelphia, translated from the German of Hans Schmidt. The book gives accurate and helpful ex-

Digitized by Google

ercises for pedal practice.

Mr. Arthur Foote's nine studies, recently printed by Schmidt of Boston, contain (incidentally) some good exercises for the use of the damper pedal. I have tried in my recently published edition of Hollaenders March in D flat (Ed. Presser) and in my own compositions "Ethelinda" and "Medea" to print pedal marks correctly, but it is very hard to make such marks except in a general way.

Yours sincerely,

WM. H. SHERWOOD.

MISS JULIA LOIS CARUTHERS.

(Chicago Conservatory.)

A strong conception of tone-color will be conveyed by an artist to his audience quite irrespective of instrumental limits. The number and variety of these tone-qualities can be determined purely by the shades of human thought which find expression through them.

I am not sufficiently familiar with the technique of mechanical construction to say in just what way this expression affects the hammer, wires and sounding-board of the pianoforte, but surely the important thing is the fact of such experience realized by many players, and felt by many more listeners.

Sincerely,

JULIA LOIS CARUTHERS.

March 12, 1894.

MR. H. A. KELSO.

(Chicago Conservatory.)

The piano, being an instrument made by man, is governed by fixed laws, and is incapable of experiencing various emotions such as human beings feel, therefore I claim that if a blacksmith strike a key with a force of two pounds with the finger moving through its small arc at the rate of four feet per second, the same quality of tone will result should a Rubinstein strike the same key with the same force and speed, the conditions being the same. It is in the playing of a com-

Digitized by Google

bination and succession of tones that the blacksmith would be tried and found wanting; but this is another question.

The theory advanced by some pianists that a clinging pressure on the key after it has been struck will bring out some hidden effect from the piano, has not a scientific basis.

The bodily sensations which are felt by reason of this increased pressure, are due in a great measure to the generating of heat caused by combustion which takes place during the short interval of time between the *willing* of a movement and its execution. This heat is the direct cause of the movement of the muscle—the greater the combustion, the greater the heat.

This increased heat enables the player to attack the following note with greater fervor, just as an animal before springing will generate sufficient heat to cause the muscles to carry its body with one bound to its prey. But if heat be generated to forty-five degrees centigrade, poison is generated and the muscle is killed. The inherent naturo of the instrument is such that a Herculean pressure on a key after it has been struck will not affect the quality of the tone an iota; we can no more change the tone after the hammer has struck the wire, except by use of the damper, than we can change the course of a bullet after it has left the barrel, or recall time that has past.

I agree thoroughly with Mr. Lang that "tone shading" so-called is simply due to the expenditure of different degrees of motor-force. The manner of adjusting the levers, fingers, wrist etc., is a mere matter of convenience to best distribute the energy from the various centers, and have this psycho-physiological reasons in most cases for so being convenient.

Nature has supplied us with sufficient variety of muscles to meet any demand that may be made upon us. In an article entitled "Psychological Technic" published in August, 1892 issue of MUSIC briefly stated the reasons for the use of various muscular combinations through which nature intended us to distribute the different degrees of force, and this is the first formulation ever made, to my knowledge, basing the movements of piano playing on natural laws of expression of the body.

Digitized by Google

The writer, also endorses Mr. Lang's views on the use of the dampers, which may be affected by means of the pedal or otherwise, believing, for scientific reasons, that on their use alone depends the changing of any tonal effects after the tone has been produced.

MARCH 19, 1894. ——— H. A. KELSO JR.

MR. J. H. HAHN.
(Detroit Conservatory.)

The popular opinion that touch and technique are solely mechanical processes, is radically erroneous. To move a listener with what is called beautiful playing means a keen perception of contrast in tone quality. The ear must first be carefully trained by studying the effects of single tone production. A person of ordinary musical sensibility can be brought to understand the difference between legato and staccato in short order, if properly instructed. Certain mechanical exercises are required to attain technical independence and facility, but they should be reduced to a minimum, and always have some definite purpose in view. The old-time notion of constant, continuous slow practice, is a stupid fallacy. To practice a passage before it has been carefully laid under the fingers, its musical and technical contents comprehended and completely memorized, is an idle waste of time and energy. The moment a phrase is securely and solidly placed, as above indicated, it should be played with increasing rapidity until the utmost independence, elasticity and flexibility are obtained.

If the faculty of memory is at fault, cultivate it. Blank music paper is cheap. If unable to write the passage to be practised, it is positive evidence that the thing is being gone at wrong end foremost.

It is scarcely necessary in this advanced educational age to add that the distinction between playing, practicing, study and reading must be closely drawn.

Ultimate results are a matter of natural growth. If a young person can be taught to intelligently comprehend and accurately play a Kuhlau Sonatina, a Bach invention, and a Mozart Sonata, it is only a question of time and well directed

Digitized by Google

study to deliver Bach Fugues, Beethoven Sonatas and the best works of later composers without extraordinary effort, so far as touch, phrasing and technical certainty are concerned.

This much, in a few words, is the foundation for touch and technique. Stimulate individuality; refrain from nagging, cultivate breadth of aim and purpose, never magnify difficulties. This applies to teachers no less than to those who are being taught. Industry and hard work are highly important factors but to quote from my estimable neighbor, Senator T. W. Palmer, "Don't mistake activity for usefulness." Respectfully, J. H. HAHN.

MR. CALVIN B. CADY.
(Chicago Conservatory.)

Sir:—In answer to the questions submitted I would say:

1. If music "is rhythm and rhythm is vibration," and hence music is a manifestation of vibration, music is in tone, for tone is this virbrational concept of rhythm. And if this be true, the fundamental proposition of Mr. Lang would be true, although his minor proposition as to color is not true. Believing this once upon a time, I was interested in the subject sufficiently to nearly ruin a set of hammers in a grand piano in experimental determinations of the relation of the hammer to tones.

I have no more interest in the subject, however, because to me *music* is no more in tones, but dependent upon tones which the ear is most erroneously said to "hear," than geometry is in or dependent upon chalk marks, or a picture in or dependent upon pigments.

Music is idea—"image in mind"—and as such forms its own embodiment. Hence I find no trouble in accounting for, and accepting, the testimony of musical perception and judgment universally expressed by people, that the tones emanating from the consciousness, or conception of one

* Nevertheless Mr. Hahn presevres a discreet silence upon the main question, which is whether expression is imparted to the tone of the pianoforte through the hammer in beginning it, or through the damper in ending it.
ED. MUSIC.

Digitized by Google

artist, are more beautiful than those from another artist, irrespective of loudness or softness; that is, intensity.

And your readers can readily understand that I am still less disposed to contradict this testimony when by the application of the principle upon which it rests, the results of daily experiments for many years with children, in my studio—paidological laboratory is now the correct term, I believe—has demonstrated not only the truth of this testimony but the principle.

2. As I have already presented your readers with my views of the function and therefore importance of the foot, *née* pedal, in the columns of MUSIC, I do not need to waste your substance in a riotous display of prospective "pi" or rob you of the justly earned emoluments of a most earnest and hard-working editor, further than to say that I make the development of foot technique one of the earliest and most important factors in the development of the child's expressional power.

CALVIN B. CADY.

MR. AUGUST HYLLESTED.
(Gottschalk Lyric School.)

I do agree with Mr. Lang that there is only one way of obtaining the different touches on the piano; but I most emphatically disagree with him, when he says all toneshading depends upon illusion. Because a man is not able to explain why it is that or this way is no reason for him to deny the fact that such a thing exist. I have heard hundreds of pianos and not two of them have had the same touch. I for my part ascribe this peculiar fact to the softness or hardness of the fingertips which, according to my idea, gives more or less elasticity to the motion of the key and from there to the hammer. Secondly I think the pedal helps greatly to produce a *soft* tone, but not in producing a particularly strong or full tone.

Very Respectfully,
AUGUST HYLLESTED.

Digitized by Google

MR. ARTHUR FOOTE.

One good thing will result from this discussion: Pianists will be reminded that they do not think enough about the mechanical means by which their effects are produced. When one sees the interest that a violinist takes in his violin, the understanding that he has of its construction, and his care about his strings with regard to the height of his bridge, etc. it is hard to see why pianists are so little interested in considering the mechanism of their instrument,—an instrument so easy and complete from one point of view, and yet demanding the greatest care, if one is to get the best out of it.

It seems to me impossible not to agree with Mr. Lang in that we have to do with (1) the *key*, a long lever by means of which the (2) *hammer* is raised more or less quickly, and, therefore, with more or less force, and made to strike against the (3) *wires*; the sound which is produced being sooner or later silenced by the fall of the (4) *dampers* upon the wires. The logic of this is that the only conditions of the resulting tone are loudness, softness, length and shortness, in so far as we limit ourselves as to what is done by the fingers, and by that part of the mechanism of the pianoforte just spoken of. The fact that when a hammer has struck the strings it instantly falls back part way, so that it is impossible for it to be made to approach them again until the key is almost entirely released, makes it plain that no amount of turning and twisting the hand, around or up and down, can affect the tone.

But now comes in the damper pedal; the addition of the harmonics from other wires, left free by the raising of the dampers, not only changes the amount of tone but also its quality. From that one must infer that so-called "touch" is largely influenced by the use made of this pedal. Nor should it be forgotten that a skillful use of the soft pedal is almost equally important, for the resulting vibrations of two strings, combined with the sympathetic vibration of the third string (not *struck* by the hammer) produces a very different effect from the three strings being all struck. In

Digitized by Google

fact, it will be found that most of the great players who are distinguished for their "touch" use the soft pedal with peculiar freedom.

It is such a familiar fact that I hardly like to bring it in here (and if any one else has spoken of this, please cut it out); but the experiments which I am going to quote show very clearly how these harmonics may have a great effect on the tone produced.

(1) Put down the

without sounding the note, but merely pushing the key down, thereby raising its damper; then play *fortissimo*

with the damper pedal down. On releasing the damper pedal, still keeping down with the finger the note C, first touched, *that note will be heard to sound* with a considerable amount of tone, which results simply from its sympathetic vibrations caused by the more intense vibrations of the wires which are really hit by the hammer.

(2) Put down silently the triad

and then strike *fortissimo* the same triad, say three octaves higher. On letting go the keys of the second triad, thereby stopping the sounds of the notes actually struck, the wires of the lower triad will sound, but will *not* give their own tones, but those of the triad three octaves higher. Now, to show what an elusive thing this "touch" is, I may be allowed to give an account of an experiment that once took place at Chickering Hall, Boston. Half a dozen pianists (among whom was Mr. Lang) and about a dozen listeners assembled one evening. A screen was arranged, behind which sets of

Digitized by Google

two or three players would retire, and then play a given piece of music alternately (for example, the first sixteen measures of the slow movement of Beethoven, Op. 13). The questions for the listeners to answer were,—could they tell by the *touch* whether different persons were playing; if so, what persons; if not by recognizing "touch," how was the recognition made? Not one of those present was prepared for the result of this experiment, which was unqualifiedly this: That the different players in every instance were recognized by their *treatment* of the music, by phrasing, possibly by mannerisms, and *never* by what any one could call *touch*. The experiment lasted an hour and a half, and this was the net result. Sometimes two players would try to play *musically* alike, then one could not tell whether or not different persons were performing.

Of course this does not prove anything, but it may suggest that we must not be too positive in theorizing about a very impalpable thing—touch.

Faithfully yours,

ARTHUR FOOTE.

Boston, April 6, 1894.

Digitized by Google

an hour made all manner of excuses for detaining her so long. He then went in search of Mrs. Town to invite her inspection of a rare shrub he had just received from his friends in the south.

Millie entered the house radiant, utterly ignoring Marthy's hints regarding "breakfast's that had to be kept waiting all day." A new interest had come to her at the very minute she was about to acknowledge herself beaten in the fight for independence, and with her own peculiar mode of reasoning she proved to herself that the advent of the widower upon the scene at this critical juncture, was a sort of special providence, sent her as a weapon with which to vanquish her enemies.

Mrs. Town was at first pleased; as the acquaintance grew she became proud; later, triumphant at the evident admiration of the widower. As the days sped apace and he became a daily visitor, she began to snub Marthy when any slighting allusion was made to Millie, and gave the girl to understand that her daughter "knew what she was about" and "twasn't always the folks that thought themselves so dreadful smart that knew the most." Mr. Town had promised to attend to the necessary formalities regarding the legal separation already agreed upon between Carl and Millie; and as the former had instructed his attorneys to act for him, or rather remain inactive, they anticipated an early emancipation from the yoke matrimonial.

And was Millie already infatuated with a complete stranger, when she had been so resolute but a few months since in demanding her liberty? Not a bit; but the fancied freedom proved more pitiless bondage than that under which she groaned. Her father who once thought nothing too good, and no exertion too great in the service of his daughter, when she was a care-free girl, looked in vain for the womanliness he fancied she would have gained while away from home, and was not a little disappointed with the thoughtless ways that seemed anything but charming now. The mother, like thousands of hard working economical women who sacrifice themselves in every way, that their

Digitized by Google

daughters may profit by advantages the parent had been denied, realized too late that her efforts had brought about results altogether unlooked for. When a girl, Millie had been spared all drudgery and household care that she might be well educated, and free to mingle in the "best society" and now the indolent habits too easily acquired, were so firmly fixed that personal ease overcame every other consideration, and she accepted attentions and services at her mother's hands, as a matter of course, without thanks or appreciation.

Mrs. Town devoutly hoped that Millie would settle down as the wife of Mr. Martin, as that seemed the most satisfactory arrangement for all concerned. Winter had passed. The June roses were abloom once more, and the old porch with its wealth of climbers looked most inviting. Millie sat idly pulling the velvety petals from the bouquet Mr. Miller had arranged with so much care, and a shade of annoyance passed over his melancholy countenance as he said:

"If you wish to browse off rose leaves you might come over and help yourself from the bushes."

"Pardon me," cried Millie, "I didn't know I was eating them. I really do like them very much, and it was so kind of you to bring them. I'm cross this morning, though, I believe I'm tired of doing nothing."

"Doubtless; but why not occupy yourself? every one should have some object in existence."

"Perhaps; but I fancy there must be some incentive to ambition. One must work for others' approval as well as their own, and somehow I feel as though I had lived my life and had no further interest in the matter."

"You are too young to talk in that way. I once thought of life in very much that fashion, but I learned my mistake, and after years of repining and inactivity determined to devote my days to something better."

"But time heals such grief as we feel for those whom death has snatched from us," murmured Millie sympathetically. She was scarcely prepared for his matter of fact reply.

Digitized by Google

"Death is not the worst enemy to our happiness; but as our experiences have been similar in some respects, I will tell you how I found a new interest in life when all hope of happiness seemed to have vanished forever. Let me move this bench out of the glare of the sun, first; you'll be as brown as a berry."

Millie thanked him, and when the bench had been arranged to his satisfation, seated herself to listen to the story which she fancied would lead up to an offer of the widower's worldly possessions. He settled himself comfortably and began:

"I was, like yourself, the victim of an unfortunate marriage, and the truth forced itself upon me that the woman I once thought an angel was but the poorest sort of clay; that I had bound myself to a person utterly selfish and careless of my comfort, instead of a sympathetic companion; one who often ridiculed my attempts to find alleviation of my sufferings in the most heartless manner. I unfortunately inherited the malady that bade fair to put an untimely end to my career, but a knowledge of this fact failed to soften the heart, or awaken the pity of the woman I called wife."

Millie looked volumes of sympathy, and wondered if there could be any danger of his dropping dead of heart disease, as he continued:

"At length the climax of my sufferings was reached, for one day in a rage she emptied the contents of my medicine chest into the gutter, declaring I would be the better for more exercise and less slop. You can imagine how such conduct affected me. I was at the verge of madness, and might look for death at any moment under such aggravated circumstances. No medicine; no cheering word or soothing touch of woman's hands." Mr. Martin blew his nose violently in lieu of shedding the tears that should have filled his eyes at this point in the harrowing confession.

"It *was* dreadful," said Millie. "I'm *so* sorry for you."

"Thanks, my sweet friend, though I do not need your pity now. I am confident I have found a specific for all my

Digitized by Google

ills; but to resume, I summoned up strength to leave the house, made over to her a third of the property—a very considerable amount, and came here to forget if possible the torments I had so long endured. She obtained a divorce and I have every reason to suppose, was happier by her own unruly self than she had ever been with me."

"Then your wife is living!" gasped Millie. "No, she died several months since, and I am happy to say I bear her no ill will. As I remarked a few moments since, I have convinced myself within the last week that a sovereign remedy is at my very door, and flatter myself with the hope that I shall always possess it. With such a surety my days will flow quietly along, and old age find me still happy and care-free. Shall I tell you what this sweet specific is that has brought order out of chaos and moves me to look with compassion on all struggling humanity who know nothing of the miracles it can work?"

"He is going to tell me that love has worked these wonders," thought Millie, while she wispered:

"If you will."

CHAPTER XXIII.

"Thou shall leave each thing
Belov'd most dearly; this is the first shaft
Shot from the bow of exile."

.....

"And, in the saintly eyes what love was seen,
I leave in silence here: nor through distrust
Of my words only, but that to such bliss
The mind remounts not without aid. Thus much
Yet may I speak; that as I gazed on her,
Affection found no room for other wish."

DANTE.

In a veritable "happy valley," nestling at the foot of picturesque Bavarian mountains, Carl has at last come to a standstill. All the long winter and spring he has been trying by constant change to drown the memories that, now sweet, now hopelessly bitter, haunt him like familiar spirits. He has lingered at Stuttgart long enough to call upon old friends and make new ones. Has 'oitered about the Market

Digitized by Google

Place at Nuremberg, visited the Imperial Castle, and walked around the ramparts. Stopped at Munich for a time, not to stare at the Triumphal Arch, dream over the beauties of The Hermitage, or gaze upon the statue of Bavaria; neither to visit the Pinacothek, with its hundreds of priceless paintings, nor the Glyptothek with its gems of Greek sculpture; but to enjoy the society of friends of his student days who had taken up their residence here. With an absolute dread of being alone he had busied himself with the veriest trifles that he might not have time to think. But this restlessness passed away eventually, and the solitude he once dreaded, now offered him the very balm he sought.

He had fled from America and Cleo, fearing that his contempt for public opinion on the one hand, and his absorbing love for her on the other, might prove stronger than his will; and for months he thought of little else, turned the question over and over in his own mind, now satisfied that he had taken the only wise course, again despising himself for his blind obedience to social laws, that could only have been made for man's undoing, since, no matter what he did, he was sure to do wrong. Then he would acknowledge the influence of the higher power which compelled him to be true to himself, and putting all thought of Cleo, as he last saw her, from him, remember only the early days of their acquaintance, when she seemed always urging him to great achievements. Perhaps the absolute certainty of her love for him, affection as unchangeable as unfortunate, may have lent more solace to his lonely hours than he imagined. At last he grew weary of different places and people, and stopping at Wilbad Kreuth, intending to linger but a few days among the frequenters of the place, had become enamored of the restful influences pervading this quiet nook, and after ordering his various movables forwarded to him had hired a piano and set to work.

No spot could have been more favorable to an artist's dreaming. Though he wrote to Mr. Crosby that he had settled himself permanently at Wilbad Kreuth in reality he passed very little time in his own quarters during the first

Digitized by Google

few months. He would ramble about, making excursions to almost inaccessible points, guided by the goat-herds who warned him of unexpected dangers, and pointed out the least rugged paths to hidden lakes, and fairy-like glens. Occasionally overtaken by one of the sudden storms which break over these heights with so little warning, he would take refuge in the hut of some humble mountaineer, and listen to tales and legends, which he afterward wove into tone picture. He told himself he cared nothing for fame, but the consciousness that Cleo would be proud of his success kept ambition alive, and awakened many a beautiful fancy which eventually found its interpretation through the medium of sound.

Living day after day in such a close communion with Nature, past events began slowly to fade, and gradually assumed the semblance of a disagreeable half-forgotten dream. Voices of mountain and forest, echoes from cataract and rocky dell, moved themselves into a grand symphony that was destined, later, to make his name famous.

It was a beatific time for Carl. Free to come and go at will, without question or comment from any one; gathering into tangible form the fancies that crowded upon him; striving always to do something worthy of Cleo's approbation; what wonder that the months flew by on golden wings! The long August days found him working with unremitting zeal, scarcely allowing himself a moment's leisure or recreation. He is not writing when we look in on him again, however, but sitting with an open letter before him, staring at the written words as though they had been traced in a strange language. The signature is Mr. Crosby's and the lines which seem so puzzling to Carl, read as follows: "I think Mrs. Coleman would appreciate a word from you. I expected you would at least send a civil line or two when I forwarded the paper containing the particulars regarding the doctor's death. That was last November, and it don't seem just the proper thing, when Cleo braved public opinion and private abuse, to prove her friendship for you."

(TO BE CONTINUED.)

Digitized by Google

EDITORIAL BRIC-A-BRAC.

FROM a society point of view the opera season in Chicago was a success. The season began with the last two weeks of Lent, and from this circumstance there were a number of light houses, particularly in holy week; but directly after Lent the business increased very much and the closing week was very full. Inasmuch as society and pecuniary success are very closely connected in this kind of amusement, I may add that the management states the aggregate business (not under oath) at about $170,000; and gives the further information that it cost about six thousand dollars to "raise the curtain"—a theatrical expression covering all expenses incident to a representation, not alone those appertaining to the individual representation, but to the myriad of outside expenses of preparation and administration, without which effective raising of the curtain would be impossible. Nevertheless this latter information appears to me somewhat more strained than the item first mentioned. Undoubtedly the company was rather an expensive one. The orchestra was the Chicago orchestra taken over at cost, which is a pretty large item to begin with. Then the chorus was large and experienced. If years of experience count for anything in making up salary accounts, the present must have been a phenomenal season for chorus singers. The veterans have what is sometimes called a "cinch" on this kind of a contract, for with so miscellaneous a company as that of Messrs. Abbey, Schoeffel and Grau, there is no knowing in advance what particular operas may be called for, and so the manager takes the precaution of obtaining chorus singers who, having been in countless former seasons, know all operas, more or less.

* * *

The personnel of the company was very strong in one respect, namely in the matter of attractive principals.

Digitized by Google

Not to burden the reader with the well-padded lists of the advance agents, the actual list of leading singers included the following, among others: Sopranos: Mmes. Eames, Nordica, Melba, and Mlle Calvé. These are all good, strong artists, each with well defined specialties. There was absolutely no good contralto, unless we count Mme. Scalchi in this category—who is certainly a popular artist, and with a voice which is at least uncommon. There were two tenors of remarkable powers: Mr. Jean De Reszke, who is one of the most gentlemanly artists now upon the stage, with a dramatic and operatic experience covering a magnificent range. The other tenor of high rank was the young De Lucia, of whom Mr. Karleton Hackett wrote so well and so warmly in the last number of MUSIC. Of him again, later. The remaining tenor, De Vignas, is a good utility artist, with strong points for small provincial seasons, or for secondary roles in a first-rate season. But he is not an artist to help carry the principal roles in a first-rate season. In baritones, again, there was distinct strength. The famous Mr. Jean Lassalle, of the Grand Opera of Paris, is indeed no longer so finished an artist as he was a few years ago. His voice is not quite so smooth; and in the casts here he had very little chance to show his powers at their best. He is a very fine artist

MME EMMA EAMES-STORY.

Digitized by Google

upon the dramatic side, and in the delivery of dramatic recitative and arioso of the later school. Signor Ancona, whose work in the prologue of the "I Pagliacci" was excellent, is a good baritone, but not a great one. For basses there was the best of all, Mr. Edouard De Reszke, who is one of the greatest possible favorites with the audience, and whose voice well deserves the honors it receives. He is also a magnificent specimen of manhood in his prime, and gifted with an attractive personality which is instantly felt as an operative factor in every scene where he appears. The new basso, M. Plançon, has a large voice and is a vigorous artist. I did not happen to hear him, and therefore am a little at a loss to eliminate the personal equation from the conflicting accounts I have read concerning him. In addition to these few names, the catalogues of the advance agent contained many others, which, if belonging to effective artists, would have made the season one to have been counted for an epoch in the annals of art. Unfortunately, however, they were nothing of the sort. They were simply understudies.

MME. EAMES-STORY
AS EVA IN 'DIE MEISTERSINGER."

* * *

During the four weeks in Chicago no less than twenty-seven representations were given embracing eighteen operas, which were repeated in the following proportions:

Digitized by Google

"Faust," 4 performances; "Carmen," 5; "Marriage of Figaro," 1; "L'Africaine," 1; "Lucia di Lammermoor," 1; "Lohengrin," 2; "Semiramide," 1; "Philémon et Baucis," 1; "Cavalleria Rusticana," 3; "Romeo et Juliette," 2; "Mignon," 1; "Rigoletto," 1; "Hamlet," 1 (fourth act); "Pagliacci," 1; "Werther," 1; "Aida," 1; "Huguenots," 1; "Tannhaeuser," 1.

The real strength of the company is accurately shown by the following statistics of appearances of the leading artists:

Mme. Melba, 8 performances; Mme. Calve, 8; Mme. Eames 10; Mme. Arnoldson 7; Mme. Nordica 5; Mme. Scalchi 9; Jean de Reszke 12; Edouard de Reszke 11; M. Lassalle 9; Signor De Lucia 7; Signor Ancona 11; M. Plancon 4; Signor Vignas 7.

Upon looking over the list one immediately sees that the two specialties of the season were "Faust" with Mme. Eames and the two De Reszkes, and "Carmen" with Calve and De Lucia. Unfortunately the latter did not happen to please the Chicago critics, most of whom left the house before his great work in the last act; consequently Mr. Jean De Reszke was substituted in several of the presentations. It is unnecessary to say that he made an effective if not great Don José. De Lucia, however, must have been something wholly out of the common, and it was very unfortunate that he could not have had opportunity to establish himself in the role.

* * *

A careful review of the performances will show that there were what we might call two sets of personalities, or groups of artists in the company, representing two different ideals of art. To take the more modern first, there were Mlle. Calve and De Lucia, representing the extreme Italian realistic school of operatic art. In this it is not a question of the becoming, or the orderly, or the beautiful; but of the actual. When one plays a courtesan, one belonging to this school does not seek to dress the character and act it so as to please the ladies in the boxes; but, on the contrary, she endeavors to *be* the courtesan to the life, in walk, manner,

Digitized by Google

mode of expression, and above all, in the unreasoning and almost fiendish passion, which, if she be honest, is the underlying quality which has made the courtesan what she is. It was in this spirit that Mlle. Calve interpreted the unsavory role of Carmen; and the peasant Santuzza—who had been more sinned against than sinning. These two performances were of a very high order,—granted the principles upon which they were based. Of course it will come up as a fair question, Why should such parts as these be represented in music? And why should one go to see them represented? To this there is no answer. Opera is not a Sunday-school; it is a chapter out of ideal life, and the same motive which justifies the history of characters of this kind in novels, justifies their portrayal upon the stage. Of course the question will still remain why one should go to see or hear them? This, however, may be left to those who have satisfactorily explained the reason why well-bred people should fill themselves for some months with a reeking trial, in which social complications have opened depths unduly low. Do we need this knowledge? And is it a part of the soul's progress towards well-being? This is a Sunday question, which the reader may answer for himself.

* * *

I had the pleasure of hearing De Lucia in the new opera of Leoncavallo, "I Pagliacci," or the "Mountebanks." In this opera he has the role of a husband, head of a little company of strolling players. He is married to the leading lady (as all heads of Companies ought to be, since it simplifies matters), and the first entrance shows the full strength of the company. In a little donkey-cart stands the Harlequin (De Lucia), Columbina, his wife, and in front are the other two, the hunchbacked baritone, who, making fruitless love to Columbine, presently suspects her relations with the remaining member of the company, and having lain in wait and discovered their appointment betrays them to the husband. In the beginning the husband has been all affection and pride in his wife; later he is aroused and swears vengeance, which he takes in presence of the public, in the midst

Digitized by Google

of the little play they are doing in the temporary theater of the village. In this character De Lucia does the best tragic singing I have ever heard. He has a singularly expressive voice, particularly in roles of this sort, and as actor he is intense to the last degree—in short thoroughly Italian. The Columbine, Mme. Sigrid Arnoldson, might have been made of tissue paper, for all the life there was in her; but in spite of this, or perhaps in consequence of it, De Lucia made some immensely powerful hits. The realism was so very real as to be positively painful. And here again we come upon the remarks of the Professor at the Breakfast Table (or was it the Autocrat?) who, speaking of the donation party to the ill-paid country minister, mentions the tears of gratitude which the anxious soul lets fall, when he undertakes to return thanks for the clothesbasket full of doughnuts, the loaves of bread, the potatoes, a little bacon, and a few samples of actual money. "If," says the professor, "we pay high prices at the theater in order to see imitation tears shed, what ought we to pay for the privilege of seeing these real tears shed by so worthy a gentleman?" And so it is with this opera, the most vital passions come to expression: and thereat the well-restrained observer shudders, and thanks God that he is not as other men, called upon to manifest in his own person these great elementary passions of the soul.

The honors of this performance were shared by Sig. Ancona, the baritone, who had the role of the hunchbacked and unfortunate lover, whose jealous malice determined the catastrophe. In the prologue he has a beautiful monologue, arioso, in which he says, in effect, that while the performers wear disguises, they have human hearts, and real passions are working under these disguises. The monologue is long and beautifully written. It is delivered during the overture, before the curtain goes up; and here he did some magnificent work.

* * *

Upon this same evening the bill consisted of two operas, "Cavalleria Rusticana," and "I Pagliacci." The former had been heard here before, with Emma Juch in the title

Digitized by Google

role. It is not a strong work, and one wonders in vain why it should have made such an effect. The latter work, by Leoncavallo, is the expression of a much stronger man, and the music is written with greater force and directness; the thematic treatment and the orchestration are far better, and the whole work interests one more. While the manner and style are thoroughly Italian, the orchestration is very Wagnerian in many places, and the arioso handling of the text bring us back again not so much to the music-drama of Wagner, as to the music-drama of Jacopo Peri, administered in the enlightened methods of the latest orchestration.

* * *

I have already mentioned the casts containing the two De Reszke's, Mme. Eames-Story, and Mr. Lassalle, as representing a certain homogeneous whole. These artists have sung together for a long time at the Grand Opera in Paris. Mme. Eames-Story made her debut there in 1889, also in a cast with Mr. Jean De Reszke. The best possible friendship exists between the artists of this group. They have perfected their respective roles in the casts where they come together by many, many performances, and I may add that the ruling spirit of the entire representation is that of Mr. Jean De Reszke, who is an artist of the first rank. The methods are French, the dramatic work is after the best traditions of the French school, and, in effect, when this company of artists is upon the stage, we are having substantially a French representation—incidentially one may note that the language is also French. There is, therefore, something satisfactory in all the interpretations of this group. Not one part, but all the leading parts are well done; and all in harmony with each other. When in response to curtain calls we see Mme. Eames-Story, Jean De Reszke, Edouard De Reszke and M. Lassalle coming together before the footlights, it is not a seemingly happy theatrical family that we have before us; it is a group of friends. Mme. Eames-Story unhesitatingly says that she has learned more of dramatic work, and of singing as well, from M. Jean De Reszke than from all her other teachers together. And

Digitized by Google

the magnificent Edouard De Reszke unhesitatingly attributes his own success to the careful instruction and incessant watchfulness of his older brother, Jean. There is something pleasing about this. I have always felt it in their work, when I heard them together at Paris and also in London.

* * *

It will be observed from the list that there were two Wagnerian performances, or rather three; two of "Lohengrin," with the Eames-De Reszke combination; and one of "Tannhäuser" with De Vignas in the title role, Mme. Nordica declining as Venus, and Melba as Elizabeth. I told my friends in advance that it would be a "rocky" performance. I was too complimentary. I should have used a stronger term. Think of what a fiasco it must have been to terminate it at the third act and substitute the mad scene from "Lucia" for closing. Shades of Wagner!

* * *

Nevertheless, Mme. Melba *could* sing the latter.

* * *

I did not have the pleasure of hearing Mme. Melba. When I heard her in Covent Garden she struck me as being a singer we were likely to hear considerable of, especially as Romenyi, who had employed her in Australia during a part of one of his seasons (she was then Mrs. Armstrong) had told me her story—or so much thereof as had at that time been developed. But it did not strike me that she was or ever would be such an artist as Patti, for example. Nor do I think she can be. Patti was a singer by the grace of God. She came of singing stock, and, besides a voice, had all the heredity of singing traditions—which have done wonders for her art. Mme. Armstrong (who took the name Melba as a European quasi—Italian title) has an incisive personality and a remarkably fine voice. She sings naturally. But there were uneven places in her voice, and she is capable of inartistic things in singing; and incapable, I should say, of the highest and best things. She had a great success here

Digitized by Google

and Mr. Milward Adams tells me she is the best singer now living. Which certainly ought to make him well esteemed with Mme. Melba and her friends

* * *

The morals of the stage have often been mentioned unfavorably, but seldom in such terms of unqualified baldness as those employed in one of the Chicago Sunday papers concerning the social careers of Mlle. Calve and Mme. Melba. The names of certain young Chicago millionaires were mentioned, and particulars given concerning their relations to these prima donnas, such as their mothers would have been shocked to read. The curious part of the narration follows in the publication of letters from these ladies to the editor of the newspaper in question, denying that they are even acquainted with the gentlemen mentioned. According to these denials the entire narrative must have been made out of whole cloth. I mentioned these circumstances to a friend who was formerly a deacon, and upon asking how he accounted for the discovery answered that some one must have lied. I do not know as it at all matters to you or me as to the precise location of the lie in this case. But, on general principles, when a writer knows so very much of the private conduct of another, he knows too much to be reliable.

* * *

Honor to Italy. I have just received the first number of *Revista Musicale*, published by the firm of Bocca Brothers, at Turin, Florence and Rome. It is an Italian quarterly review of music, in octave form, the first number extending to two hundred pages of very handsome type. The list of contributors is long and brilliant. The contents of the first number are these:

L. Torchi: "L'accompagnamento degl' instrumenti nei Melodrammi italiani della prima mete del Seicento." A. Ernst: "Le motif de l'Epee dans la Walkyrie." O. Chilesotli: "Di Hans Newsidler e di un' antica intavolatura tedesca di Liuto."

Upon Contemporaneous Art: A. Jullien: "A propos de

Digitized by Google

la mort de Charles Gounod." G. Tebaldini: "Gounod, autore di Musica Sacra." R. Giani—A. Engelfred: "'I Medici' di R. Leoncavallo." G Lombroso: "Le piu recente inchieste scientifiche su i suoni e la musica." G. Jachino: "Wagner e degenerato?" L. Torchi: "Carlo Pedrotti." R. Giani: "Note sulla Poesia per musica." Reviews, etc. Considering the technical earnestness and meritof these articles, I think the palm of highest honor must now go to this new-comer.

* * *

The symphony concerts have been resumed since the opera, and at the first a new symphony by Mr. Henry Schoenefeld was performed. This is the same work which took the prize of $500 offered by a New York music school for the best American composition. As a piece of orchestral work the composition deserves praise. While few absolutely novel effects are to be noticed in it, the best of existing methods are availed of intelligently. The symphony contains many pleasing stanzas. As a whole it indicates talent rather than genius. In general, the work madea pleasing impression. A long petition had been signed asking Mr. Thomas to play it; but when the performance took place perhaps the greater number of signers failed to be present. Mr. Schoenefeld is a resident of Chicago, and is director of the Germania musical club.

* * *

Just as the forms are all closing, the sad news comes of the death of Mr. Ernest Knabe, at Baltimore, April 17th, oldest representative of the Knabe name. It is a great loss, not alone to the piano making art, and to Baltimore business circles, but also to the musical world in general—where the wide sympathy and unfailing kindness of the deceased gave him a warm following of personal friends. Mr. Knabe had been in poor health for some months, but until very recently had not given up the active superintendence of his large interests. His death had not been expected.

W. S. B. M.

Digitized by Google

LETTERS TO TEACHERS.

Dear Sir:

YOUR friendly invitation under the head of Letters to Teachers has prompted me to forward a few questions in regard to the study of piano music.

(1.) Is there absolutely no case on record where a student has made sufficient progress to master to the 4th grade inclusive, musically and otherwise, having commenced the study after his 25th year?

(2.) Also might it not be considered a laudable ambition on the part of a beginner possessed of the aforesaid disadvantage, to keep the above as his watchword, st riving meanwhile to gain as much more as lays within his power?

(3.) Further would not the glory of twenty brilliantly graduated, as it were, be dimmed when one faithful honest worker has been discouraged from doing that which it was possible for him to accomplish and do well? For instance, since the faulty systems so universally employed in teaching the lowest grades are a drawback to the would-be artist, would not a serious, conscientious person, having studied later in life, and passed through the so-called drudgery, be better fitted to sympathize with a child's wading through the mathematics, so to speak, than the gifted man who comes by his talent naturally, and had passed that stage of progress at a time when he was incapable of making any observation or judging for himself: and did simply what he understood his master asked him to, (by the way, the only way to learn!)? I do not overlook experience gained by teaching, but then, that occupies another field.

(4.) Is a first class artist always, simply a good teacher for a beginner? Therefore could not an individual equipped with the attainments referred to above become a useful member of the profession, were the said talent united with a fervent love of good music, a strong affiliation with children, together with being a student of child nature and "born teacher?"

Sincerely trusting you may not feel obliged to regulate the foregoing with the unanswerable, I have the honor to be.

Most Respectfully Yours,

C. KURER.

1. In reply to the above generally I would say that while statistics on this subject are very badly kept, I would not wonder if some just such cases as those described by the correspondent had happened. And I will go further and say that I know of no reason why a person aged twenty-five should not begin to play the piano and within two years or so master the art within the technical

Digitized by Google

limitations of the fourth grade; and be able to do many things of really excellent artistic character well. There is a world of interesting tone-poetry which does not surpass the fourth grade in difficulty. If the person mentioned had happened to be taught singing in childhood, thereby acquiring certain fundamental perceptions of music, and if he had been a lover of music all his life, his prospects would be bright.

And, second, the ambition to do this would certainly be laudable.

The third conundrum, concerning the dimmed glory of the graduates, I cannot answer. But I am clear that a student learning all these things late in life might still be a very useful and perhaps unusually sagacious teacher. First class artists are always good teachers, if we seek to learn from them that which they are able to teach; which is generally only the correct interpretation and delicate nuance of noble composition, together with perhaps a method of practice whereby they arrived at their own perfection. So let it be understood, that while I believe that the modern girl is perfectly able to arrive at very brilliant performance as early as the age of sixteen, and very superior artistic performance by the age of eighteen, this is not to discourage any who are older and slower. Those who travel slowly must take a longer time to arrive. This is all.

1. Would you kindly tell me the best course to pursue with music scholars who do not care to take the regular course in music, but only enough to play their own accompaniments and for home amusement?

2. Are your ten grades of studies for the piano intended to take the place of studies by Heller, Cramer and others?

3. What instruction book would you advise for beginners? They seem to want something interesting and melodious.

1. The best course to pursue with students who desire merely enough music for home use, I suppose, is to carry them through the usual course up to and including the fourth grade. If there were a Primer, or other manual of theory, which would introduce them to all the elementary concepts of musicianship, and give them a degree of practice in applying them and expanding them, then they would at this point have the ability you mention. Namely, would be able to play easy pieces, and indeed such pretentious music as some of the Beethoven Adagios and smaller pieces by Schumann and others; and be able to tranpose to other keys, play somewhat at sight, and enjoy and understand quite a wide range of music. All this if they are properly taught. When such an easy manual of theory arrives, as this I have mentioned, I think you will find that this course will do the business.

2. The standard Grades were intended to take the place of all the separate books. The trouble with a book by one author is that almost any book will last through ten or twelve lessons, during which all the playing is after the production of one mind, and in one style. Long before the student has been through enough books

Digitized by Google

of studies to gain a knowledge of different styles, he has died of old age—and music itself he has never known.

3. I do not recommend instruction books, because all that I know are based upon played-out applications of five fingers and the like, and at best are make-shifts. The exceptions I would quote are those by Mason and Hoadley, which have decided merits, though both have generally been regarded by teachers as too difficult. They at least cover many of the points omitted by other works. Landon's books are well spoken of; I have never examined them carefully enough to give a good opinion.

You will pardon me, I know, for intruding upon your valuable time, to solicit a little aid upon a matter of interest to us both.

I organized a Conversatory of Music in this city two years ago next June, with a corps of eight teachers.

We began and carried out our first year under the most flattering circumstances. You will be pleased, no doubt, to learn that we have adopted your *very* excellent course of studies, and we think them quite the most interesting and helpful we have used. Of course we use Dr. Wm. Mason's System of Technic in connection with it, with the best results. It has been my good fortune to study under two of Dr. Mason's advanced scholars, after a number of years of teaching, so I think I understand his method. I shall try, however, to come to Chicago, and study with you a little, to more fully perfect my method of teaching of his works. We are a State incorporated institution, and I had the honor B. M. conferred on me two years ago by a leading New York institution.

Now my questions.

We aim to make Grade V. our goal for the *First* certificate. We divided our Graduated Course into three parts. The perfection of grade V. with a certain perfection in Scales, Arpeggios Theory, etc., being required before granting certificate I. Then as many more of your graded course as seems best for grade II, and so on.

Now, I wish to ask you just how much of Mason's ought to be included in these different divisions? I do not want to make the first course discouragingly long. We have pupils now who are ready in all but Mason's. I require absolute perfection, where it is within the pupil's possibility, and two young ladies already play very smoothly and perfectly as to accent and touch, tempo and power—all the simpler forms of scales in Db Major for the former and the diminished chord of C in Arpeggios. Those are now played to 100 M. and the velocity exercise to 84 M.

Now should you advise me to require these simpler forms through all the keys for first certificate? and if so, (as I intended) how shall I divide the remainder through the other two courses so as to admit also of studies in embellishments? If you will kindly suggest a course in your judgment worthy of an institution like ours, I shall be grateful. We had two hundred pupils our first year, and good music was almost an unknown language when I came

Digitized by Google

here three years ago. I enclose programs that you may see what we are doing. How early shall I introduce the Octaves? and how divide it? Also can you suggest a good school of embellishments, *i. e.*, turn-trills, etc., to follow the scales? I have always taught them orally. We got your History last year, and will, I expect, use that, in preference to the others we had sent on examination. The public schools of our city are very demanding upon the pupils. Their grades are so crammed that it is quite impossible to get more than from one to one and a half hours from those undertaking to graduate in the public schools, though I have several ambitious ones who do from two to four hours' practice—who are not in school —and some teachers also.

I trust I may hear from you at no late date, as we are anxious three of our best pupils should be qualified to receive their first certificate June 30th, and still others in October. Hoping I have not been presumptuous, and that I may hear soon in reference to the matter, I remain, X. Y.

The foregoing long letter is interesting from many points of view, and especially in the light it throws upon the earnest work going on in parts of the country so remote from those which up to this time have claimed the post of honor. In regard to the questions, I would say:

1. Perfection is rather a large word, and the question immediately comes up as to the kind of qualities upon which a pupil should be permitted to "graduate," from school. Obviously mere finger power and facility will not answer, otherwise your school will presently be known by a lot of graduates knowing nothing nearer to heart or intellect than the elbow—most of their attainments being in the finger. The understanding is the proper part to graduate; and fingers only in so far as they serve the understanding. So while there is no objection *per se* to making a certain standard of speed a minimum finger test, there is great need of making the standing depend upon so much more than finger work, that this part of the test will after all sink into comparative insignificance.

The first graduation, or certificate may well enough be the completion of the fifth Standard Grade, together with certain representative work from the best composers.

The Mason exercises, belonging to the grade, should be about as follows: Two-finger exercises, all through. Scales in all keys, and canons, up to a speed of 60 in the graded rhythms. Arpeggios on the dimished seventh changes up to seven changes, and the two hand forms, in rotations. These should have been worked through two or three diminished chords and their derivates. Time required, supposed to be about three years. Book IV, the Pedal, and the first four pages of octaves.

The second stage of graduation might be the completion of Grade VIII. Here should come in Mozart sonatas, Beethoven, such as the first sonata, that in C minor, Op. 10, the two Op. 14, and

Digitized by Google

perhaps the Pastorale sonata. The Pathetique if the pupil cares for it. Of Schumann, as much as is represented in the first three-fourths of the list in the Practical Teacher's Schumann. Of Chopin some waltzes, a few nocturnes, the impromptus in A flat and C sharp minor, etc. All the above to be played musically and with intelligence.

The Mason Technic going with this will embrace the long forms of the scales, the derivatives of the diminished seventh up to the end of it; the broken chord arpeggios, etc. Octave book all through.

The third graduation should cover the whole ten grades. The main difference between the playing here and in the former grades will be its greater intelligence, expressive and musical quality, due to more mature intelligence and feeling, and a wider musical experience. I should require from this grade several of the Liszt concert pieces, and such of Beethoven as the Waldstein, Appassionata Op. 90 in E major, and Op. 110, in A flat. Of Bach, whose work I omitted to mention before, the pupil at this stage should be able to play by heart at least five or six such fugues from the Clavier as the C sharp, G major, G minor, and the Allegro from the Italian Concerto—all to be done musically and to the pleasure of the hearers. This means plenty of artistic training and all sorts of education in hearing and general cultivation in music. I am not ready to assign the theory proper for this grade at present, but in my opinion it ought to embrace as much as the examination of the American College of Musicians for the Associateship degree. Copies of the examination papers of last year may be had from Robert Bonner, at Providence, R. I. We still lack a suitable elemetary manual of theory. Subjects have been scattered too far, and are in many books. What we want is a little book which a pupil can master within the first year, if mature enough, or within two years at most, covering elementary harmony as well as piano matter.

The following explains itself:

THE UNIVERSITY OF CHICAGO.

Presuming upon your patience and relying upon your knowledge and extraordinary experience I write to you asking information upon the following subject.

I have an Æolian harp, having eight strings, tuned in unison, which produce a combination of tones; not only does the fundamental tone not sound always but, it is sometimes entirely drowned out by the overtones, the octave and the twelfth predominating and oftentimes when the wind increases the second octave is heard distinctly.

To what is this distinction due? Why, when the wind increases up to a certain limit, do the overtones become more dominant? Do all the strings vibrate in the same way at the same time? Why will the strings not vibrate under a force greater than a certain intensity of wind pressure?

Yours Truly,

P. H. K.

Digitized by Google

A STUDY OF HANDS.

THE HANDS OF MR. H. TUCKER.

Digitized by Google

In *Music Review* Mr. Calvin B. Cady "kicks" (I hope the word is not actionable) at the work "devitalized" in connection with piano-work. A devitalized hand he says is a deae hand. If I had supposed myself writing for Mr. Cady I would have explained this before; but I there applied the term in what I understand to be its accepted del sartean usage. A devitalized muscle or apparatus is not a dead muscle, but one which at the moment is not actuated by will. It simply lies passive, and in such condition that a comparatively slight will-impulse will actuate it. Whereas the opposite of this condition is that experienced by very many piano pupils, where one muscle pulls against another, and the whole playing apparatus is in a state of opposition of one part to any other, nerved up to such a point of contradictory tension that nothing will command the apparatus but the strongest possible exertion of the whole mental battery.

Mr. Cady is so thorough a writer himself and so capable teacher, that he perhaps underestimates the difficulty which some of the rest of us have in making our meaning plain. I submit, however, that it is a trifle cruel of him to so plainly insinuate when we make a little slip of the kind here mentioned, that the slip is due to our crude ideas of music. This is unkind, and perhaps not strictly true.

W. S. B. M.

A GOOD BROTH IS HALF A DINNER

EVERY ONE can afford to use Clam Bouillon for Lunch, Dinner and Tea at **20 cents** a quart. Enough for a whole family. Prepared in five minutes from a **bottle** of

BURNHAM'S CLAM BOUILLON

Quality improved, price reduced, larger bottles. All Grocers sell it.

E. S. BURNHAM CO.,
120 Gansevoort St., N.Y.

Sample bottle, 10 cents; makes a pint.

Digitized by Google

1st Day.

The painter! "Aha." An amateur.
Amateur: Aha, a painter.

2d Day.

Painter: "This ought to interest him.

An Established Professional Business.

In a City of 175,500 inhabitants may be acquired on very practicable terms by a suitably qualified piano teacher organist and musician, Mason's System desired.

Address:

Editor of "Music". Chicago Auditorium.

Lightness, Solidity, Durability, Permanence of Alignment, Interchangeable Carriages, Manifolding Power, Speed, Ease of Manipulation, Touch, Improved Ribbon Speed and other points in its General Superiority, make . . . . .

THE

"Densmore"

THE WORLD'S GREATEST TYPEWRITER.

☞ **This is the Universal Verdict of all who have seen it, and will be yours if you will investigate thoroughly.**

Send for descriptive circulars, naming this magazine. We want every Operator of every machine and every person interested in Typewriters to know the "DENSMORE."

Address

THE DENSMORE,

333 The Rookery, - - - - CHICAGO, ILL.

Digitized by Google

THE "3" DROMEOS.

"Hand in Hand - like Brothers"—Not one, &c.

"YANKEE"—15c. SHAVING STICK—25c. SHAVING CREAM—50c.

All similar in *quality*—making an equally—rich—creamlike—*never-drying* LATHER.

They **differ**—in style—size—odor——to suit various tastes.

The drug store that does not keep them is hard to find. If your druggist does not have the kind you want—write to us.

The J. B. WILLIAMS CO.,
(ESTABLISHED 1840.) **Glastonbury, Conn., U. S. A.**

A. H. Andrews & Co., 215 Wabash Ave., Chicago.

Workers in Wood and Metal, Office Furnitrue Etc.
Also The Andrews Metal Piano Chairs and Stools.
Artistic, Light, Comfortable, and Indestructible.

This luxurious chair is instantly convertible into a Duet Chair; automatic movement, the lowering of back forming the double seat shown in cut of Duet Chair. Any child can raise the back.

Duet Chair.

Adjustable chair; the seat raises and lowers by screw. The back is varied in height by set screw, thrown forward or back. Rests the back by giving support where it is needed.

Parlor, Dining or Reception Room Chairs, that must supplant the frail wood-framed ones.

Our metal chairs will last 100 years of hard usage and are so warranted.

We make the best **Music Leaf Turner** in existence, and cheapest

—Also—

"Hand & Arm Guide" to correct bad hand positions of pupils. — Recommended by our leading piano teachers.

Send for Catalogue!

This is a very strong and beautiful table that can be shipped in the "knock-down." It is very cheap in price.

Digitized by Google

3d Day.

Painter. "Perhaps he may buy my picture."

15th Day.

Painter: "He holds on."

H. E. HOLT'S.

Normal Institute of Vocal Harmony.

Most wonderful results are now obtained with Mr. Holt's new system of Vocal Harmony. This system of teaching Vocal Music is founded upon the great truth that musical tones are established in nature in a fixed and absolute relation to each other in accordance with this idea. Mr. Holt has worked out a system of teaching based upon the laws of mental science. Send for circulars address.

MR. H. HOLT, Sec., Box, 109,
Lexington, Mass.

MME. CELIA CONKLIN'S CURLING CREAM

The best preparation on the market for holding the Hair in Curl, Bangs and Frizzes; absolutely harmless. It is an excellent tonic for the hair. Once tried, always used.

PRICE, 50 CENTS.

Enclose 2-cent stamp for free card case to P. B. KEYS, 405 State St., Chicago, Ill.

Gray Hair or **WHISKERS** restored to perfectly natural color by using **VAN'S MEXICAN HAIR RESTORATIVE.** It removes all dandruff; stops hair from falling out and cures all disease of the scalp. **It is no Dye**, and is warranted absolutely harmless. Money refunded if it does not do everything claimed for it. Send to any address on receipt of price, $1.00 per bottle. Full information free. Agents wanted. Allen & Co., 312 Inter Ocean Building, Chicago, Ill.

REMEMBER!

That the Erie lines have the following to offer:

Solid trains between Chicago and New York
No change of cars, any class of tickets
Vestibule limited trains.
Pullman dining and sleeping cars.
Pullman sleeping cars to Boston and to Columbus, O.
Fare $2.00 less than by lines offering same service.

If you are thinking of making a trip east, it will pay you to call at the Chicago office of the Erie, 242 Clark Street, Grand Pacific Hotel Building.

Digitized by Google

EDUCATIONAL

MUSICAL NOVELTIES.

For Sale by All First-Class Music Dealers.

VOCAL.

LIBERTY BELL. Helene Mora's great song. Written, composed and sung by Helene Mora. C. 3. c to F. Portrait title. Price. 50c

SWEETHEARTS YOU AND I. Song. Words and music by W. S. Ivins. E-flat. 3. b to F. Price. 40c

SING PRAISE TO HIM. Sacred song, for Soprano or Tenor. By Barter Johns. F. 4. d to a.. Price. 50c

ABIDE WITH ME. Sacred song. By Barter Johns. F. 4. d to F. Price . . . 50c

HARK, TEN THOUSAND HARPS AND VOICES. Anthem, with accompaniment for violin, harp and organ, or organ only. By C. A. Havens. A. 4. Octavo. Price. 15c

I THINE, THOU MINE. Song. Written and composed by E. L. Ashford. B-flat. 3½. E to g. Price. . . . 40c

THE LOST CHORD. Quartet for mixed voices. Arranged by Frederic Vinal. G. 4. Octavo. Price. 10c

I WILL MAGNIFY THEE. Anthem, for quartet or chorus choir. By Richard W. Crowe. A. 4. Octavo. Price. 12c

LADY FAIR. Serenade quartet for men's voices. Words by Grace Burgess. Music by E. H. Bard. A-flat. 4. Octavo. Price. 25c

SWEET THOUGHTS OF THEE. Song. Words by W. H. Gardner. Music by Robert Coverley. C. 3 1-2. d to E. Price. 50c

MALAGA-MOBILE. Song for contralto or bass. By Geo. Schleiffarth. E-flat. b to E. Portrait title. Price. 50c
Also published for Soprano or Tenor.

AND HE SHALL FEED HIS FLOCK. Duet for Soprano or Alto. Music by W. Francis Gates. F. 3. Price. . . . 50c

MY MESSAGE. Ballad. Words by W. H. Allderdice. Music by Alfred G. Robyn. E-flat. 3 1-2. F. to g. Price. 50c

SONG OF PRAISE. (Holy, holy, holy.) For Soprano or Tenor. Music by Barter Johns. A. 4. c. to a. Price 60c

WANDERER'S NIGHT SONG. Franz Siebmann. Op. 60, No. 5. for Alto or Bass. E-flat 4. b to E. Price . . . 30c
The same for Soprano or Tenor.

THE BOY AND THE SPARROW. Song, for kindergarten, school or home. By James R. Murray. G. 3. d to D. Price. 30c

LORD, TO THEE. Sacred song, for Mezzo-Soprano or Baritone. By Barter Johns. E-flat. 4 c to F. Price 40c

MY GOD, MY FATHER. Sacred song for Mezzo-Soprano or Baritone. By Barter Johns. G. 3 1-2. d to E. Price 50c

A CRADLE SONG. By Charles Noyes. D. 3 1-2. d to D. Price . . . 50c

IF I HAD KNOWN (Regretng). Song. By M. S Clayton. E-flat. 1-2. d to g. Price 50c

INSTRUMENTAL.

MANHATTAN BEACH MARCH. By John Philip Sousa, with portrait of Sousa, and a view of the beach. This March is published as follows.
Piano solo. F. 3 1-2. Price. . . 50c
Piano, four hands. F. 3. Price . 1 00
Orchestra. Price. 1 00
Military band. Price . . 50c
Zither Solo. Price. . . . 40c
" duet. Price 50c
Mandolin solo. Price 40c
" and Piano. Price . . . 60c
" and Guitar. Price . . . 50c
" and Piano and Guitar. Price 75c
Guitar solo. Price . . . 40c
Banjo solo. Price . . . 40c
Banjo duet. Price . . . 50c
Banjo and Piano. Price . . . 50c
Two Mandolins and Guitar. 60c

REVERIE. Song Without Words. For the piano. By August Wm. Hoffman. E-flat. 4. Price . . . 50c

DANSE SLAVONIC. For the piano. By Paolo F. Campiglio. C. 4. Price 60c

THE GYPSY'S FIDDLE. Improvisation for the piano. By B. Hamma. G. 4. Price 75c

JOYS OF YOUTH. Waltz, for the piano. By A. E. Warren. D. K. 4 Price 60c

WILD ROSES GAVOTTE. For the piano. By Herman Schloss. E-flat. 4. Price 60c

ELIZABETH GAVOTTE. For the piano. By Emil Archer. Op. 154. G. 4. Price 50c

SCHERZ UND ERNST. A humoresque for strings. A conversation between Mr. Pizzicato and Miss Sordina. By N. J. Elsenheimer. LL. D. F. 5, with partitur for conductor. Price, $2.00 net.

BAND AND ORCHESTRA.

MARCH—MANHATTAN BEACH. For Re d Band. J. P. Sousa. Price, 50c

THE SAME, for Full Orchestra.

SCHOTTISCHE DOODLEBUGS. J. R. Murray. } Orchestra

WALTZ--HENRIETTA. J. N. Klohr. }

BOOKS.

MUSICAL ANALYSIS. By A. J Goodrich. Price $2.00

ANALYTICAL HARMONY. By A. J. Goodrich. Price $2.00

Catalogues and Price-Lists furnished on application. Any of the above, or all music, no matter where published, sent by mail, post-paid, on receipt of the marked price.

THE JOHN CHURCH CO.,
Cincinnati, O.

Digitized by Google

Philadelphia

SUMMER MUSIC SCHOOL.

Beginning July 2, 1894 and continuing four weeks.

Unsurpassed advantages to those desiring a knowledge of Dr Wm. Mason's Touch and Technic.

Lectures and Recitals daily.

Classes in Harmony, Sight-Singing, History, Voice Culture, etc.

Faculty.

Dr. Wm. Mason, W. S. B. Mathews, J. C. Fillmore, Dr. H. A. Clarke, Frederick Root, Chas. W. Landon, Mrs. Mary Gregory Murray, Daniel Batchelor and others. Louis C. Elson, A. W. Bost, M. Van Gelder.

Full course tickets $25.00 which includes admission to all Classes, Lectures, Recitals, and two lessons a week, in classes of five, in Piano or Voice.

Tickets without the two lessons weekly, $15.00.

Private lessons extra.

The University Extension Course, which will be held at the same time, forms an additional attraction. Students of the music school will be admitted to this course by paying $5.00 extra.

For circulars and information regarding the University Extention Course write to Dr. De Vinne, 15th & Chestnut Sts., Philadelphia.

Full information regarding Board, Rooms, Piano rent, etc. will be given in next issue.

Circulars now ready giving full particulars.

Address

Theo. Presser.

1708 Chestnut St. Philadelphia Pa.

Digitized by Google

THE CHICAGO MILWAUKEE & ST. PAUL R'Y

RUNS

Electric Lighted and Steam Heated Vestibuled Trains, between Chicago, Milwaukee, St. Paul and Minneapolis, daily.

Through Parlor Cars on day trains, between Chicago, St. Paul and Minneapolis.

Electric Lighted and Steam Heated Vestibuled Trains between Chicago Omaha and Sioux City, daily.

Eight fast trains, each way, daily, between Chicago and Milwaukee.

Solid trains between Chicago and principal points in Northern Wisconsin and the Peninsula of Michigan.

Through Trains with Palace Sleeping Cars, Free Chair Cars and Coaches between Chicago and points in Iowa, Minnesota, Southern and Central Dakota.

The Finest Dining Cars in the World.

The best Sleeping Cars, Electric Reading Lamps in Berths.

The best and latest type of Private Compartment Cars. Free Reclining Chair Cars and Buffet Library Smoking Cars.

6,150 miles of road in Illinois, Wisconsin, Northern Michigan, Iowa, Minnesota, Missouri, South Dakota and North Dakota.

Everything First-Class.

First-Class People patronize First-Class Lines.

Ticket Agents everywhere sell tickets over the Chicago, Milwaukee & St. Paul Railway, or address Geo. H. Heafford, General Passenger Agent, Chicago, Ill.

Digitized by Google

Miscellaneous

Thorough Piano Instruction.

Mr. W. S. B. Mathews respectfully gives notice that during the present season he will receive a limited number of music pupils in Mason's System of Technics, and in the higher art of Musical Interpretation. Advance engagement will be necessary. Pupils will be retained only when they show proper diligence and seriousness of aims.

Terms per hour lesson, $4.00. Half hours, $2.50.

Payable half-quarterly in advance.

Arrangements for the Summer:—*Mr. Mathews rerpectfully gives notice that during July he expects to be with Mr. Theo. Presser's Normal School, in Philadelphia, as elsewhere announced. During August and first half of September he will have a vacation.*

For the be convenience of local pupils unable to attend the Philadelphia Normal, he will conduct a class in Mason's System of Technics and in the general Princigles of Teaching. There will be ten lessons in two weeks brginning June 18, for which the charge will be $10.00. Membership must be arranged in advance.

Address: W. S. B. Mathews.
1403 Chicago Auditorium.

S. BRAINARD SONS CO.,

Music Publishers,

145-147 Wabash Ave., Chicago.

THE MUSICIANS' GUIDE.

Every music teacher, student or music lover should have this volume Edited by W. S. B. Mathews. It contains over 200 pages of valuable musical information with full description of over 10,000 pieces of music and music books, biographical sketches of over 150 composers, with portraits and other illustrations. Also a choice selection of new vocal and instrumental music and other attractive features. Upon receipt of eight two-cent stamps, to prepay postage, we will mail free, a copy of "The Musicians' Guide," for the fall and winter of 1893-4.

MERZ'S EASY, ELEMENTARY SCHOOL FOR THE PIANO.

This is the last work of the late Karl Merz and is issued in two editions, American and Foreign fingering, It is a book adapted for beginners, easy, progressive and pleasing, Music teachers are delighted with it and when once tried will use no other, It contains all the scales, arpeggios and broken chords, signs and ornaments, and a fine collection of standard piano pieces, selected with great care by Karl Merz in his long experience as a teacher. It is complete in every respect, Price of either American or Foreign fingering editions $2,00,

PRACTICAL METHOD FOR PIANO,

BY LOUIS KOHLER, OP. 249,

The reproduction of "Collection Litolff" of this standard work, by The S Brainard's Sons Co,, proves that this country is not behind the old world in the production of the finest musical publications, "Practical Method for the Pianoforte," by Louis Kohler, Op, 249, Vol, I, is now ready and an examination of the "Brainard Edition" will well repay all who use this standard work, as it is far superior to any foreign edition and is sold at a much lower price, Dealers rnd teachers are invited to send for sample copy, which can be returned if not entirely satisfactory,

Digitized by Google

16th Day

Painter: Deciding make the first advance, "Well, how do you find that?"

Amateur:" I find that the more you work the worse it gets.

Finis.

Tableau!

Cincinnati
Conservatory of Music.
ESTABLISHED IN 1867.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS of FOREMOST EUROPEAN CONSERVATORIES.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies in the Home department are under the personal supervision of the Directress.

For Catalogue, address

MISS CLARA BAUR,

Fourth and Lawrence Streets, Cincinnati, O.

KLAUSER MUSIC INSTITUTE,
MILWAUKEE, - - - - - - - WISCONSIN.

New School of Music Education, founded on the Klauser Principles and Theories, set forth in "The SEPTONATE."

Unity of Theory and Practice in all Departments. Instruction in all Branches of Music.

Klauser's Conceptive Pianoforte System. Music as Idea the Basis of Expression.

Children's Department—Music School in Six Grades—Special and Normal Departments.

☞ Prospectus sent on application. ☜

Digitized by Google

GOTTSCHALK
LYRIC ⁘ SCHOOL,

24 and 26 ADAMS STREET.

FACULTY:

VOCAL.

L. Gaston Gottschalk, Director.

Mrs. A. Louise Nellis. Miss Helen M. Goodell.

Signor Alessandro Boetti.

PIANO.

August Hyllested, Director,

Wilhelm Middelschulte. Miss Effie E. Murdock.
Henri W. J. Ruifrok. Mrs. Carrie R. Crane
E. Louise Hoadley. E. W. Chaffee.

VIOLIN.

Earl R. Drake, Director. Miss Juna Sparling.

ORGAN.

Wilhelm Middelschulte, Director. Miss Effie E. Murdock.

FRENCH HORN. A. Patricolo.

VIOLONCELLO. L. Amato.

CORNET. C. P. Nielson.

MANDOLIN, GUITAR, BANJO. Mrs A. F. Swander.

SIGHT READING. A. Patricolo.

HARMONY, COUNTERPOINT. COMPOSITION.

Wilhelm Middelschulte. E. W. Chaffee

ITALIAN LANGUAGE.

Signor Alfieri.

PHYSIOLOGY OF THE VOCAL ORGANS.

George A. Thomson, A. M., M. D.

DRAMATIC DEPARTMENT.

John, Stapleton, Director.

PHYSICAL CULTURE, ELOCUTION.

Miss E. H. Denig.

FENCING. Captain Yates.

DANCING. Signora Timpony.

☞ Send for Catalogue. L. G. GOTTSCHALK, Director.

WANTED: A Situation as Teacher of Pianoforte in a Seminary by an accomplished performer, a graduate of Northfield seminary, Mass. A teacher of some experience. Best of references.

Address "Leta," care W. S. B. Mathews, Chicago, Ill.

Chicago National College of Music,

18 to 26 Van Buren St.

Highest Grade of Instruction.
Lowest Rates.
Every Department.
Catalogues mailed.

H. S. Perkins, Director.

Digitized by Google

Educational

American Conservatory of Music

Weber Music Hall, Chicago.
or. Wabash Ave. and Jackson Street.

ALL branches of Instrumental and Vocal Music, Theory of Music, Composition, Dramatic Art, Elocution, Delsarte and Languages.

Course of Study:—Thorough and Comprehensive. Forty Eminent Instructors. Normal Department for the Training of Teachers. Terms Moderate.

☞ *Our illustrated catalogue, containing besides much information a dictionary of musical terms, sent free on application. Special Summer Session during July and August.*

John J. Hattstaedt, Director.

Chicago Conservatory

OF

MUSIC AND DRAMATIC ART

Auditorium Building.

Faculty and Branches of Study Unexcelled in this Country.

Application for Lessons received at any Time.

Auditorium Building.
CHICAGO.

SAMUEL KAYZER,
Director.

☞ SEND FOR CATALOGUE. ☜

Digitized by Google

EDUCATIONAL

Oberlin Conservatory of Music.

A fully developed

High-grade College

of Music.

The fifty-eight years' history of the Oberlin Conservatory has been one of steady growth towards high standards, thorough scholarship, and the cultivation of Pure and Noble Art.

Advantages:

All departments of music taught.
Thorough standard of scholarship.
A large and very talented faculty.
Splendid buildings, modern in every respect.
Full equipment of piano, organs and claviers for practice.
Full musical library, open to every student.
Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
Very moderate expenses, with judicious personal supervision.
Frequent opportunities for public appearance when prepared.
Opportunity for literary study, lectures on art, etc.

Oberlin Conservatory is one of the **Foremost Institutions** in this country for obtaining a

Solid, Broad,
and **Well Balanced**
Musical Education.

For Catalogue and other information, address **F. B. RICE, Mus. Doc.,**
Musical Dir'r, Oberlin, Ohio.

Digitized by Google

METROPOLITAN
College of Music

Summer Session at Reduced Rates, begins July 2. Pupils admitted any time. Piano Teachers' Certificates. Examiners: Wm. Mason, Mus. Doc., A. C. M., and Albert Ross Parsons, A. C. M.

This college has no equal for thoroughness of instruction and absolute safety of the methods.

The Voice Department, headed by H. W. Greene, supported by Frederick C. Packard in the Operatic Department, John C. Griggs in Oratorio and Interpretation, and R. M. Davenport and E. Presson Miller in Technical Training, offers, without question, the best advantages for vocal study to be found in America.

The Pianoforte Department is under the personal direction of Professor Albert Ross Parsons, assisted by H. T. Staats, H. C. Hanchett M. D., W., Ward Stephens, M'lle Aarup and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelly.

The Department of Violin and Orchestral Instrument is under the direction of Clifford Schmidt, the eminent Concert Meister of the Seidl Orchestra, and in conjunction with the Pianoforte Department secures to the college the import advantage of the study of chamber music and general ensemble practice.

The Synthetic Department, under the direction of Miss Kate S. Chittenden, makes possible to prospective teachers and others the great advantages of the Synthetic method of piano teaching, as originated by Mr. Parsons, and established through Miss Chittenden's editorship of the Synthetic publications.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department where pupils from a distance are accommodated with board and every facility for practice and study. The recent removal of the Residence Department to the immediate vicinity of Central Park, increases its attractiveness as a home school.

The studies of Harmony, Counterpoint, and Fugue are conducted on a scale not to be found in any other American college.

Special Normal Classes for teachers in each department.

The Managing Board of the Metropolitan College of Music, all of whom are actively engaged in giving instruction, are:

DUDLEY BUCK, President.
A. R. PARSONS, Vice-President.
JOHN C. GRIGGS, Musical Director.
FREDERICK C. PACKARD, Director of Operatic School.
H. W. GREENE, Secretary and Treasurer.

Send for Circular, 19-21 E. 14th St, New York City.

Digitized by Google

Instruments

THE CELEBRATED

"STEGER" PIANOS

Are preferred by leading artists and purchased by the highest musical authorities, on account of their liquid quality of tone, elasticity of action, and great durability.

The Steger Patent Techniphone

(Patented April, 1892.)

Is considered the most practical invention yet introduced in the art of Piano making.

STEGER & CO.

MANUFACTURERS,

WAREROOMS: Wabash Ave. and Jackson St.

FACTORIES: Columbia Heights and Cook County.

CHICAGO, ILL.

The Virgil Practice Clavier.

☞The only perfect ally of the piano for teaching and practice.

A power in the Mastery of all Technical Difficulties and in Memorizing Pieces.

Used and Recommended by the greatest Artists and Teachers.

Claviers Rented at a Distance with privilege of purchase.

☞ WRITE FOR RENTAL PURCHASE PLAN. ☜

Special prices to teachers on instruments for their own use New illustrated and descriptive Catalogue and professional opinions sent free on application.

VIRGIL PRACTICE CLAVIER CO.

26 W. 15th St., New York.

Digitized by Google

EDUCATIONAL

Musical Works

BY

W. S. B. MATHEWS.

1. Outlines of Musical Form. 1867. Ditson
   Out of print.
2. Emerson Organ method. 1870. Ditson.
   With L. O. Emerson.
3. Mason's Pianoforte Technics. 1876. Ditson.
   With Dr. Wm. Mason.
4. How to Understand Music, Vol. 1. 1880. $1.50. Presser.
   A Series of object-lessons, calculated to develop musical intelligence and taste. More than 15,000 Sold.
5. Studies in Phrasing, Interpretation, etc. Bk. 1. 1883. Presser.
   Selections from Heller, Schumann, and others. Invaluable in 3d and 4th grades for developing a fine lyric style.
6. How to understand Music, Vol. 11. 1888. $1.50. Presser.
   Essays on Schubert, Wagner, Self-cultivation in Music, etc.
7. Dictionary of Music and Musicians. $1.00.
   Reprinted from No. 4.
8. Studies in Phrasing, Book 11, 4th and 5th Grades, 1889. Presser
   Selections from Mendelssohn, Schumann, Rubinstein, Bach, Chopin, etc. for developing lyric style and poetic playing, 4th and 5th grades.
9. First Lesson in Phrasing, 2d Grade. 1890.
   Easy poetic pieces from Gurlit, Reinholtz and others, for poetic playing in 3d and 4th grades
10. Twenty Lessons to a Beginner, 1890. Presser.
    Inductive plan. Entirely new.
11. Primer of Musical forms. 1890. 80 Cents. Schmidt
    A systematic treatise fully illustrated. Very clear and intelligible.
12. 100 Years of Music in America. 1889. G. L. Howe.
13. Popular History of Music. (Illustrated). 1891. Mathews.
    Pronounced by high authorities the most interesting and complete one-volume history of music anywhere published.
14. Graded Course of Piano Study, in Ten Grades. Presser.
    Selected from all the standard-studies, for the purpose of retaining only the best and most interesting.
    Any of the above may be ordered from us.

Address MUSIC MAGAZINE PUBLISHING CO.,
The Auditorium, 1402-5, Chicago.

Digitized by Google

IN BIG LUCK Is Oscar G. Murray.

EVEBYBODY who knows Oscar G. Murray is aware that he is game to the backbone. The following incident shows how nervy he is and his exceptional judgment regarding railroad properties. About a month ago Mr. Murray was host at a dinner given at the St. Nicholas. There were six gentlemen present, including Mr. Murray. One of the guests was Mr. Seymour, a prominent Chicago manufacturer. After the wine had passed around pretty freely a dicussion arose as to the best railroad to travel over from Cincinnati to the East. The principals to the discussion were Mr. Seymour and Mr. Murray. Both of the gentlemen expressed very decided opinions, and the result of the heated argument was that they decided to back their opinions to the extent of $5,000 each.

Three days after the dinner they met by appointment at the Grand Hotel, and Mr. Murray posted a certified check on the Merchants' National Bank for $5,000, and Mr. Seymour put up a certified check for a like amount on a Chicago Bank. An attache of the Grand Hotel was agreed upon as stakeholder. Under the terms of the agreement the the stakeholders named Mr. Morrisey, of Mt. Auburn, and Mr. Lafer, of Avondale, judges, and these two gentlemen selected Dr. Cox, of Fourth Street, as the third judge.

The judges were to actually make trips over the five lines between here and New York under the terms of the wager, and their railroad fares, sleeping-car fares and hotel bills, ---in fact, all expenses were to be paid by the winner. The vote of any two judges in favor of any one line was to decide the bet. If two of the judges did not agree on any one line then the bet was to be considered a draw. Another condition of the wager was that the principals to the wager were not to know who the judges were, nor were the judges to be informed as to who the men were who made the wager.

The points to be considered by the judges in arriving at a decision were---smoothness of track, maintenance of schedule time, superiority of passenger coaches, sleeping car and dining car equipment and service, picturesqueness of scenery along the route, and salubriousness of climate of country traversed. The judges made their last trip during the past week, and on Thursday rendered their decision to the stakeholder, and by a unanimous vote awarded the palm of superiority on all the points to the Chesapeake & Ohio Road. This was the line Mr. Murray had backed, and last Saturday the stakeholder turned over the $10,000 to Mr. Murray, who, after paying all the expenses of the judges, found that he had profited by the wager just $4,560.---*Cincinnati Tribune, March 2d, 1894.*

Digitized by Google

Teachers of Music, or advanced pupils, who would like to combine a summer's recreation at a noted health resort with study under one of the most noted artists and composers of the country, upon remarkably favorable terms, can receive valuable information by addressing,

H. A. Moody. M. D.
Chancellor Baily Springs University,
Bailey Springs. Alabama.

John S. Van Cleve,
Lecture Recitals,
With or without musical illustrations.

Address **John S. Van Cleve,**
415 Elm St., Cincinnati.

Announcement.

Mr. Emill Liebing

Accepts Concert Engagements from Musical Societies, Young Ladies' Seminaries, Schools and Conservatories of Music, Managers of Music Stores and Halls, Normal Institutes, etc. Mr. Liebling is prepared to give either Pianoforte Recitals without any assistance, or to take part as Solo Pianist in miscellaneous Concert Programs. He also gives lectuses with practical demonstrations on Piano Playing and Teaching. The educational value of comprehensive Pianoforte Recitals, illustrating different periods of musical composition and the gradual development of the art of Pianoforte Playing, will readily be appreciated, especially in smaller towns where the advantages for hearing good music are naturally more limited. Correspondence is especially invited from Piano Teachers, who may desire Mr. Liebling's co-operation in creating for their classes an opportunity to enjoy a practical illustration of the most important classical and modern works.

For terms, dates, etc., address,

Emil Liebling
Kimball Hall, 243 Wabash Ave.
CHICAGO, ILL.

Digitized by Google

ADELINA PATTI
AND
THE KIMBALL PIANOS

W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti Nicolini

W. W. KIMBALL CO.

WAREROOMS, KIMBALL HALL.

WABASH AVE. NEAR JACKSON ST.

Digitized by Google

TO PIANO TEACHERS.

MATHEWS'

Studies in Phrasing

Have You Ever Used These Valuable and Standard Works?

1. FIRST LESSONS IN PHRASING. $1.50 "Net" (book discount, not sheet music).

For use in the SECOND GRADE. This work consists of little pieces by the very best writers for children, such as *Gurlitt, Lichner, Schumann, Reinecke, Kullak, Reinhold, Gayrhos, Al. Foerster,* and others. There is an introduction, with directions as to method of study, principles of phrasing, etc. All the pieces are carefully annotated. This selection covers the entire poetic and lyric side of the playing after the very first lessons up to the end of the second grade, and, perhaps, the beginning of the third.

2. STUDIES IN PHRASING, MEMORIZING AND INTERPRETATION. $1.50 (sheet music). Order "Mathews' Phrasing, Book I."

For use in the THIRD GRADE. This is the book which has been longest before the public, making so great a success as to lead to the other two books. It consists of selections from Heller, Haydn, Mozart, Schumann and Moszkowski. It covers the poetic and lyric side of the playing from the beginning of the third grade to about the middle of the fourth. The most difficult pieces in it are the Moszkowski Serenata, and two from Schumann's "Forest Scenes." It begins very easily. Throughout, pieces in legato style are contrasted with those in light, staccato style, in order that the wrist may be kept light and flexible, and the playing not degenerate into the heavy and tedious style so usual when only legato cantabile playing is practiced for some time. All the pieces are carefully annotated, and the selections are made for the purpose of educating the pupil's musical taste through their unconscious influence. Experience shows that these results invariably follow the study of this work in the manner indicated by the author.

3. STUDIES IN PHRASING. Book II. $1.50 "net."

FOURTH GRADE AND BEGINNING OF THE FIFTH. This work is a continuation of the preceding, beginning with selections from the Mendelssohn "Songs without Words," and including such pieces as the Bach Loure in G, Chopin Nocturne in E flat, pieces by Schumann, Rubinstein Melody in F, Schubert Menuette, and others by poetic writers. All these are well annotated, and the order is arranged with reference to the due balance of good qualities in the playing. This is the best collection of poetic pieces by the best writers that has ever been made for teaching purposes. The lyric type predominates, but all styles of poetic playing are included.

FOR SALE BY

MUSIC MAGAZINE PUBLISHING COMPANY,

The Auditorium, 1403–6, Chicago.

Digitized by Google

The Hands of Wm. H. Sherwood. Two positions at the keyboard.

Digitized by Google

Ask Leading Musicians anywhere in America about the

Henry F. Miller

PIANOFORTE,

OF BOSTON.

They will all tell you it is

One of the finest made.

Some will say it is

Superior to All Others.

Send for Catalogue!

Henry F. Miller & Sons Piano Co., Boston.

BRANCH HOUSE : PHILADELPHIA.

Sold by dealers everywhere and everywhere popular.

Nearly 60,000 Sold!

Pease Piano Co.,

316 to 322 W. 43d St. N.Y.

46 Jackson St. Chicago.

PIANOS—THE WORLD RENOWNED—**PIANOS**

Finest Tone, Best Work and Materials.

EMERSON

Sold and Rented, Moderate Prices, Easy Terms.

BOSTON. NEW YORK. CHICAGO.

Established 1849.

The EMERSON PIANOS have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them in more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and has grown and prospered, until it stands to-day among the

Largest and Most Successful

piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

☞Several bargains in pianos slightly used.

Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

Digitized by Google

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the most eminent musical authorities of both hemispheres, and the acknowledged STANDARD Pianos of the world.

THE CELEBRATED ERARD HARP.

We Have Taken the American Agency of

A. B. CHASE
KURTZMANN

PIANOS

VOSE & SONS
WEBSTER

GEO. W. LYON.

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and costing Less than One-Half the price

LYON, POTTER & CO.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres.
Of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres.
Formerly Senior Partner of Lyon & Healy

EDWIN A. POTTER, Sec'y and Treas.

Digitized by Google

The Finest in the World.

Found ONLY in The Wonderful Weber Tone the WeberPlan

STANFORD LIBRARY
JUL 22 1959
MUSIC

VOL. VI. NO. 2.

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR.

JUNE, 1894.

FRONTISPIECE. Portrait of Mme. Emma Eames-Story.
The New Offices of Music. (Illustrated) 131.
What Meaneth It? 140. M. K. S.
A Few Successful American Singers. (Illustrated). 141
The Harmonic Nature of Musical Scales. II. 151. JEAN MOOS.
The Relation of Music to Poetry in the American Poets, 163. HELEN A. CLARKE.
The Typical Choir. Toast. 174. THE MODEST MEMBER.
A Music Student's Letters. Third Batch. 178. E. WORTHINGTON.
Indian Music. 188. ALICE C. FLETCHER.
The Pianoforte Sonatas of Beethoven. 200. W. S. B. MATHEWS.
Pussy Willow. 213. MARTHA A. PRAY.
Student Analysis of Mozart Sonata. 224. GERTRUDE PETERSEN.
Winds that Blow. 223. M. K. S.
Gounod as an Author of Sacred Music. 224. GIOVANNI TEBALDINI.
Carl Hausen's Wife. Part IX. 233. ERATO.
EDITORIAL BRIC-A-BRAC. 245. End of the Symphony Concerts—Tschaikowski's 6th Symphony—Letter by Mr. CLARENCE EDDY—Prospect of Development in Music—REMENYI at the Chicago University.
LETTERS TO TEACHERS. Staccato—Letter from Dr. MASON—Mechanical Aids to Practice—Letters from CARL FAELTON and ALEX. LAMBERT.

MUSIC MAGAZINE PUBLISHING COMPANY,
CHICAGO: 1402, THE AUDITORIUM.

Single Numbers 25 Cts. Yearly Subscription $3.00.

NEW YORK, PARIS, AND LONDON: BRENTANO'S

Entered at the Chicago post-office as second-class matter.

BRIGGS PIANOS ESTABLISHED 25 YEARS

High Grade Merrill Pianos, 165 Tremont-st., Boston, Mass.

KNABE PIANOS Unequalled in Tone, Touch, Workmanship, and Durability.
Warerooms: 148 Fifth Avenue, near 20th St., New York; 22 and 24 E. Baltimore St., Baltimore; Washington, 817 Market

Digitized by Google

Both Diploma and Medal

OF

Highest Honor

AWARDED

The EVERETT PIANO.

Made by the Everett Piano Co., Boston, Mass.

By the World's Columbian Exposition Jury of Awards.

The Text of our Diploma is as follows:

To the Committee of Judges—DEPT. L. LIBERAL ARTS.
No. Card—6798.
Exhibitor—EVERETT PIANO CO., Boston, Mass.
Exhibit—THE EVERETT PIANO.

COMMENTS: I report that this exhibit is worthy of an award. It possesses a **full, sonorous tone** and the **sustaining power is VERY good; the scale is smooth and well balanced** and the **action,** of their own manufacture, **well regulated; the touch is easy and elastic** and has **good repeating quality. In construction the FINEST MATERIAL is used; the workmanship shows great care,** and the **cases are well made.** The **patent action brackets** deserve **special mention,** in saving time in removing and replacing action.

JURY OF AWARDS:
DR. F. ZIEGFELD, President Chicago Musical College.

Signed:

V. J. HLAVAC, Piano Mfr., St. Petersburg, Russia.
GEORGE STECK, Piano Mfr., New York City.
E. P. CARPENTER, Organ Mfr., Worcester, Mass.
MAX SCHIEDMAYER, Piano Mfr., Stuttgart, Ger.
DR. HUGH A. CLARKE, University of Penn., Phila.

GEORGE STECK, Judge.
K. BUENZ, President.
J. H. GORE, Secretary.
Board of Judges Dept. of Liberal Arts.

The John Church Company,

GENERAL FACTORS,

CINCINNATI, NEW YORK, CHICAGO.

Digitized by Google

BULLETIN.

Among the subjects prepared for the July issue of MUSIC, will be the conclusion of Miss Helen Clarke's article on "Music in the American Poets," a notice of the last meeting of the "Philadelphia MSS. Club," contributions on Piano Touch and the use of Mechanical Aids in place of Keyboard exercise, by Messrs. Beveridge Webster, N. J. Corey, and several other teachers; contributions concerning "Woman in Music," and a large amount of interesting and practical matter relating to musical education.

Notice is given that the PRACTICAL TEACHER'S SCHUMANN is now nearly ready, the engraving having taken longer than was expected. Copies ordered in advance will be mailed to subscribers about June 20th. The offer at 50 cts. in advance of publication will terminate June 15th.

The Club rates previously announced remain in force, and the Schumann book is sent as promised to each new subscriber remitting to us direct, until further notice.

Address:

Music Magazine Publishing Company,
1402-5, Auditorium Tower, Chicago.

CLUB RATES.

MUSIC, One Year with Etude $3,50
MUSIC, with Mathews' "Popular History of Music" $3.50
MUSIC, with "The Cosmopolitan" $3.50

Address—

MUSIC MAGAZINE PUBLISHING CO.,
1402-5, The Auditorium,
CHICAGO.

Digitized by Google

Miscellaneous

AGENTS WANTED!

To Canvass for this Magazine

Liberal Commissions Paid to the Right Persons

Among the regular contributors have been the following

JOHN S. VAN CLEVE,
CALVIN B. CADY,
JOHN C. FILLMORE,
THOMAS TAPPER,
ARTHUR FOOTE,
JULIUS KLAUSER,
WILLIAM L. TOMLINS,
EDWARD BAXTER PERRY,
H. W. GREENE,
JOHN S. DWIGHT,
GEO. P. UPTON,
EMIL LIEBLING,
E. M. BOWMAN,
J. DE ZELINSKI,
ARTHUR WELD,
JOHN HOWARD,
HOMER MOORE,
CONSTANTIN STERNBERG,
DR. JOHN C. GRIGGS,
FRED. W. ROOT,
JAMES PAUL WHITE,
EDGAR STILLMAN KELLEY,
W. FRANCIS GATES,
CLEMENT TETEDOUX,
ALFRED VEIT.

For Terms Address,

MUSIC MAGAZINE PUBLISHING CO.

S. S. MATHEWS, Manager,
The Auditorium, 1402-5, Chicago.

Digitized by Google

MUSIC.

JUNE, 1894.

NEW OFFICES OF MUSIC.

FOR the first time in its history MUSIC has offices of its own. The idea of establishing a magazine of this character had been cherished by the Editor for several years. Much thought was given to the subject; the form, style, size, and general range of the venture, and the expenses were carefully canvassed over and over again, during many months. At length in September, 1891, having completed his "Popular History of Music" in the early part of the year, he thought the time had come to begin. Musical magazines must have been in the air. For at the very same time a venture covering in part the same range was also being elaborated here in Chicago, by Messrs Clayton F. Summy, Calvin B. Cady, and Frederic Grant Gleason. That periodical being somewhat less than half the proposed size of MUSIC, naturally came to expression a little sooner, so the first number of *Music Review* was issued under date of October, 1891, (publication being about the middle of the month), while the first number of MUSIC did not see the light until close on to the first day of November 1891. It was originally intended to keep down to as near 64 pages of reading matter as practicable; and in order that this number of pages might not appear too insignificant, some very heavy paper, running 100 lbs. to the ream, was manufactured expressly for it. The proposition to limit the number of pages to a scantiness which our later experience has shown so wholly insufficient,

Digitized by Google

was due to the well-founded fear whether available "copy" could be had in sufficient amount to fill a larger magazine regularly. For the reader must not forget that in October 1891 there was not published anywhere in the world a musical magazine of the proposed high class which MUSIC has now generally maintained through five complete volumes.

The preparations for circulation were of the most meagre description. A few personal friends of the editor

THE MANAGER'S DESK.

were notified that copies would be sent them to show their pupils— in fact to give away. The advertising matter in the first number reached about two thirds the average figure which it has maintained ever since. The number printed was 1500. Before time to print the second number this was shown to be insufficient, and accordingly 2000 of that were printed. A second edition of the first number was required within six months, and the second number was entirely exhausted within three months after publication. The third

Digitized by Google

CHICAGO AUDITORIUM.

Digitized by Google

number was increased to 3000 copies, which has remained our low water mark since that time.

About one day after sending out the first number, subscribers began to come in, and the great bulk of our circulation has come in the same way, from that time to this, from the unsolicited subscriptions of music-loving people, recognizing in this publication a musical friend and helper such as they had long desired. As an illustration of the help the editor (who remained also publisher for two

THE EDITOR'S TABLE.

years) received from enterprising members of the musical profession, mention may be made of Mr. Johannes Wolfram, Ph. D., then conducting a large music-teaching business at Canton, Ohio. He secured and sent the subscriptions of about thirty of his students, all of whom took the magazine and the history, which were offered then as now at the combined rate of $3.50.

The musical profession in the large cities sent many individual subscriptions, and many words of appreciation,

Digitized by Google

but we have never had from them much help in the way of subscribers among their pupils. The most notable exception to this statement must be mentioned in the name of Mr. Emil Liebling (who was a firm, discreet, and most useful friend to the magazine from the first), and Mr. W. C. E. Seeboeck, quite a number of whose pupils were enrolled among its early subscribers.

The press throughout the country received the venture

THE VESTIBULE, WITH A GLIMPSE INTO THE MAILING ROOM.

in the most friendly way. This was due both to the general recognition of the fact that existing periodicals nominally musical were too much commercial and too little musical, and to the fact that the list of contributors to MUSIC was very strong. The first number had articles from Messrs. C. B. Cady, John S. Van Cleve, Thomas Tapper, and Emil Liebling. In addition, the editor had an extended forecast of what the music of the Columbian Fair ought to be, and a

Digitized by Google

Salutatory. This was about the time of Paderewski's first American appearances, and the frontispiece was a fine photogravure of that eminent artist. The second number had articles by Messrs. George P. Upton, John C. Filmore, Emil Liebling, extracts from Elson's amusing European reminiscences, etc. And in both were the early chapters of Elizabeth Cumings' interesting and well written "Story of an Artist," which ran through fourteen numbers.

THE EDITOR'S CHAIR.

Meanwhile MUSIC had no office. The editor was bookkeeper, advertising agent, publisher, mailing clerk, and all the rest. It was his interesting privilege to furnish matter, solicit advertisements, attend to all the thousand details of such an enterprise, and at the same time carry on a business of teaching the piano, intermingled with more or less musical criticism for the daily press. All this went on without even so much as putting the name of the magazine on the door of his studio, at room 27, No. 240, Wabash avenue. In December his studio was removed to a larger apartment upon the same floor, but even then the name of the magazine was not put upon the door. Like the Irish member of the Common Council, *apropos* to importing a pair of gondolas for the park, he desired to know, "Wud the craytchure live in this climate?" As the business grew, more help in the office was necessary, but from the first this magazine has

Digitized by Google

been carried on with a smaller supply of personal help than perhaps any similarly important literary undertaking on record.

Early last year the project of establishing a Stock Company was well matured, but the panic overtook us before the company arrived. In November the present MUSIC MAGAZINE PUBLISHING COMPANY was formed, completing its organization December 7th, 1893, and the fortunes of MUSIC were established upon foundations more firm as well as more visible. The accession to the business management of the editor's brother, Rev. S. S. Mathews, of Boston, provided that important ways and means committee with what it had long needed—a head; and left the editor free to devote his attention to the literary conduct of the undertaking unhampered by financial responsibilities. The success of the Company through the panic and the slow times is conclusive proof of the wisdom of the new organization. And we may as well add, plans are all the time being considered for making MUSIC still better and more attractive to musical students and amateurs.

THE MAILING ROOM.

In searching for new offices we desired to find light, free air, cleanliness, quiet and convenience, all in a central

Digitized by Google

location. These we were so fortunate as to find in that marvel of modern buildings, the Chicago Auditorium. This great structure, which is now generally recognized as one of the wonders of the world, is the product of the brain of Mr. Ferdinand W. Peck, who desired to provide for Chicago a grand hall with a practicable stage on which grand opera could be given, and at the same time the hall be available for mass concerts and large conventions. A practicable hall could have been provided at the time, answering nearly all the uses of the present Auditorium, for less than $350,000. But Mr. Peck wanted something better. As he represented it to the gentlemen before whom he first formally opened the project, he wanted all to go in "for the glory of Chicago." And as such a building could not be secured without putting office building enough with it to make it carry itself as an investment, Mr. Peck started out with the idea of putting at least $1,500,000 into the building. The plans called for a threefold structure—a theatre, an office building, and a hotel. The ground plan is 160ft. on Wabash avenue. 362ft. on Congress street, and 187ft. on Michigan avenue. The entire east and south fronts, ten stories high, are used by the hotel, except the office and entrance to the theater. The Wabash avenue front is an office building. The theater itself seats about 5,000 people. The stage is 69ft. deep, 119ft. wide, and 85ft. high. It is one of the most commodious and abundantly furnished stages in the world. It cost about $175,000. As the building went on new ideas suggested themselves. The architects, Messrs. Adler and Sullivan, are among the most enterprising in the country, and had already made a great record as designers of elegant interiors for theaters and halls. So one elegance was added after another, and one improvement piled on another, until at the end of the building operations the investment, including value of the ground, represented more than $3,500,000.

The theatre is in some respects the most remarkable opera house in the world. It is 180 ft. from the rear to the proscenium line, 119 ft. wide, 81 ft. high in the highest place. For displaying an audience only one hall in the

Digitized by Google

whole world can be compared with it. The royal Albert hall in London displays an audience even more effectively; but it has no stage. No other opera house can compare with it in elegance, beauty, novelty of design, facility of seeing from every point of the house, and above all in acoustic pefection. The softest tone from the stage carries perfectly to the farthest seat in the house, which is at the rear of the main balcony—for by a curious adjustment the upper galleries are nearer the stage than the rear of the main balcony. As to elegance of the house, volumes might be written. The seating contains about 3000 chairs which cost more than ten dollars each; then a grade lower costing perhaps eight dollars each—and so on. These chairs are extra wide, and very comfortable. The floor rises so rapidly that all parts of the house are alike good for seeing. The ceiling is ornamented with 14 carat gold leaf, of which more than 22,000 square feet were used. Upon this back ground the incandescent electric lights are placed. The effect is indescribably rich, yet soft and inspiring.

The building is 145 feet high to the cornice line. On the south front there rises a tower to the height of 270 feet. This tower is 41 feet by 70. It contains about nine stories above the tenth story of the building proper. Two elevators give access to it. Upon the 18th and 19th the architects Messrs Adler and Sullivan have their suite of offices, which in elegance of appointment, convenience, and beauty of outlook combined are probably without superior among architects' offices in the whole world.

The new offices of MUSIC occupy the east part of the tower upon the 14th story. Here we have four rooms and an ante room, with north, east, and south light. We are about 200 feet above the street, and the crash of heavy traffic over granite pavements is here reduced to a distant reverberation, and one can "hear himself think," according to the venerable New England exaggeration. The entire building is finished in hard wood, furnished with hot and cold water, and with all modern conveniences. It is lighted with electric light, (from a very large plant in another

Digitized by Google

building) and heated with steam. It is modern and first class in every respect. The quick-running elevators make the ascent from the bottom to the 19th story (without stops) in thirty-eight seconds. Thus these high offices are as accessible as the first floor in an old building without elevator.

And here for the first time MUSIC has its name upon the door, and upon all the proper bulletin boards of the building. It finds itself at home in first-class company, and in a location which for convenience, elegance, and labor-facilitating qualities could not possibly be surpassed. Unlike some of our contemporaries in the music press, we make no boast of having larger offices than another. We have simply the room we want. And such as it is, it is our own. MUSIC is at home, and invites its friends.

WHAT MEANETH IT?

What meaneth it? The flower, the star, the sea;
The joyous heart by grief so quick dismayed;
The yearning breast, by love too deeply swayed;
The swelling notes of some great symphony
Which in each heart re-echo grief or glee;
Each finds therein the prayer which he has prayed
In sweet fulfillment. Thus to each is made
Of flower, star, and sea, an emblem of the same sweet harmony:
The flower whose short life is but a day;
The star by which the vault of heaven is lit,
Shining eternal with its steady ray;
The smooth wave, when from crest to crest we flit,
Though in a storm, let save himself who may.
Answer me this, who can: What meaneth it?

M. K. S.

Digitized by Google

A FEW SUCCESSFUL AMERICAN SINGERS.

AS a singer the American young woman is a success. Her innate ambition, her pervading mentality, nervous temperament, and her superior training and heredity in the direction of independence, combine to afford her a personality which, when a good voice happens to go with it, as it often does, makes her one of the most stirring singers to be heard in any part of the world. Young as our country is, and indifferent as its advantages for instruction in singing were until within the last twenty years, we have had a number of American artists who have not only made monetary successes in their own country but have distinguished themselves in the most cultivated parts of the world.

One of the foremost of these artists is Mme. Albani, whose real name was La Jeunesse, her father having been a teacher of the harp at Chambly, near Montreal, Canada. The year of her birth was 1851. After distinguishing herself in local circles by her charming singing in church, the young artist was sent first to Paris, where for some time she studied with Duprez; later she spent considerable time with Lamperti at Milan. The friendly interest of the great master may be inferred from his having dedicated to her his treatise upon the shake. She made her debut at Messina in La Sonnambula, in 1870. Her first appearence in London was in 1872, at Covent Garden, where for almost a generation she has been a bright particular star. She was married to Mr. Ernest Gye in 1878, who upon the death of his father succeeded to the management of Covent Garden theatre, which he retained until within the last few years when Sir Augustus Harris has obtained control. Mme. Albani is one of the best all around artists of recent times. Originally gifted with a light high soprano, of the pure quality which

Digitized by Google

is making the American name famous in the annals of the stage, it has gained breadth and depth with artistic experience, and this combined with her great stage experience and conscientious devotion to the noblest in art enables Mme. Albani often to reach very high grades of lyric impersonation. Her repertory is large. Those who remember her singing in the prayer near the close of Verdi's "Otello" will remember her at her best. Better art we do not get. Personally Mme. Albani is one of the most charming and wholesome of women. Sincere, true, self-respecting, her friends are among the highest in all leading parts of the world.

To skip from Mme. Albani to Mme. Emma Eames-Story is almost like skipping a generation at one step. Mme. Story represents later traditions in art, and her debut was made only in 1889, at the grand opera. Miss Eames was a Maine girl, with a promising voice, with plenty of local reputation but no one there knew the treasure which appealed to their ears from her comely throat. Miss Clara Munger, the highly successful teacher of singing at Boston is entitled to the honor of first discerning the possibilities of this beautiful voice. She took Miss Eames back to Boston with her, and after three years training sent her to Paris for stage training and vocal finishing. Mme. Story speaks in very high terms of the teaching she had with Miss Munger, especially of the care with which her voice was placed and the discretion and tenderness with which the organ was treated, lest as often happens the diamond is spoiled in the cutting. Accordingly when she went to Paris she found nothing to unlearn, and being fortunately gifted with rare personal beauty she made friends from the start. After three years she made a debut at the grand opera in a cast containing Mr. Jean De Reszke, who has ever since taken the greatest possible interest in her development. She owes so much to this masterly artist that she considers him to have been her main teacher. For six years they have sung together and during all this time Mme. Story has not for a moment relaxed her study or her efforts to

Digitized by Google

A little later she began to have considerable currency as concert and festival soprano. Then she went to Italy where for several years she devoted herself to study and made a *debut* of gratifying brilliancy. For one or two seasons she sang in different parts of Italy in dramatic soprano roles, with the most brilliant success. More than once she was engaged for a special opera near the close of a bad season, and her work was of such telling quality with the public as to lead to a run of six weeks or more, and a financial success for the manager. After the death of her father Mme. Hastreiter returned to Chicago, where her talents were not fully appreciated. When the American opera was formed there was no place for her, and in fact she was in London, filling a very successful round of engagements for oratorio. Returning to America she was offered a small engagement in the Thurber American Opera as contralto—a role for which up to that time no one had suspected her fitness. She made a great hit as Ortrud in "Lohengrin," and a still greater as Orpheus in Gluck's masterpiece. In the latter she was heard all over the country, and her fame spread to foreign countries. Next season she was engaged in London by an

MME. HASTREITER.

Digitized by Google

Italian manager, and was given *carte blanche* to put on "Orpheus" in Italy, as handsomely or more handsomely than it was done in America. This was in the summer. When she came to Milan, where the staging was to be done, the manager was desirous of having her heard by a few of the leading critics. Accordingly one hot summer afternoon, about twenty of the foremost critics of Italy met in the dusky obscurity of La Scala, before the glaring jet of gas lighted on the stage, where there were the bare walls and a piano. Enter Mme. Hastreiter in street dress, and immediately she begins the recitative of Orpheus. With the delivery of the first phrase "*Brava*" rang out, and after the second there were more of them. It was then a dialogue between the singer and the audience. After every phrase the air had to hold up for the applause to die away; and at the end her Italian reputation was established. "Orpheus" under her care and with her in the title role was an immense success all over Italy, and in the great theater La Constanza, at Rome, the American girl sang this classical role for six weeks to crowded houses. She no longer sings much in public, except now and then at festivals. She has devoted a great deal of attention to training the voice of her sister-in-law, also Mme. Hastreiter, to soprano roles, and if I am correctly informed she has this season made a *debut* somewhere in Italy. Mme. Hastreiter has a magnificent voice and a grand style, coupled with rare dramatic ability. Her personality is very incisive, and you either like her immensely or dislike her to the same extent. I am one of those who like her.

Quite different in her way is the charming Zelie de Lussan. Daughter of an excellent singing mother, and taught singing from childhood, she came honestly by her art. A most attractive person of French descent, and with high ideals of art, Zelie de Lussan made her *debut* about eight years ago with the Boston Ideals, then managed by Colonel George Foster—who was very much struck with the promising young singer. She made an immediate hit,

Digitized by Google

but the great generality of her hearers did not recognize the real superiority of her art. She sang real singing roles beautifully, especially those like "Bohemian Girl" where nothing but good singing will answer. And in roles requiring chic her heredity was greatly in her favor, as in the "Daughter of the Regiment"—which she simply adorned. After certain not wholly successful American seasons she went to England, and there she established herself so well that she has lived there ever since. She has sung by special invitation before the Queen, and everything that rank and fashion can do to make a singer famous has been done for her. She is today one of the most popular singers in England, and well deserves her position.

Miss ZELIE DE LUSSAN.

I hardly know whether it is quite allowable to include in this list our own Chicago singer, Mr. Whitney Mockridge, the tenor, for he is of English birth. But he has lived so many years in Chicago and has succeeded here so well, and has gone from here to London for his engagements in the Carl Rosa opera company, and for his many other successful concert seasons here and abroad that I cannot find it in

Digitized by Google

my heart to omit him. He is a tenor of true lyric quality and of most agreeable style.

It is hardly fair to allow the ladies exclusive prominence. Here for instance is a picture of that handsomest of American singing men, Mr. Eugene Oudin, the very prince of romantic baritones. Oudin was a lawyer in Brooklyn, until he discovered that it would pay better to sing. Hence many seasons of light opera, in which his wife, *née* Clara Parker, was also a great favorite. Then they both went to London where they live and sing in the very bosom of society. Mr. Oudin has a beautiful voice, and the style to sing a love song in a way to warm the cockles of a woman's heart to very perfection.

MR. EUGENE OUDIN.

This too short story must not conclude without a brief notice of that most charming of contraltos, Mrs. Katherine Fisk, who is not only a Chicago woman but a pupil of one of our foremost teachers, Mrs. Sara Hershey-Eddy. Mrs. Fisk has also made brilliant successes in London, where she was greatly in demand for social singing, her attractive manners and most engaging personality reinforcing her already paramount claims as the possessor of a voice of rare power and beauty. Her love of home finally brought her to turn her back upon successes of the stage, and she lives in Chicago.

Digitized by Google

MRS. KATHERINE FISK.

Another of our famous local singers, well known all over the United states, is Mrs. Genevra Johnston-Bishop. She also was formerly a pupil of Mrs. Eddy, and later of Mme. La Grange and other Paris teachers. Her voice is a brilliant soprano. Its training is very fine, and as her personality is very intense, she does not always sing with equal success. When she feels like it her singing gives you that most precious of artistic experiences, a sensation; when she does not feel like it, you do not mind it so much. But she is at least one of the foremost of Americon artists. Her

Digitized by Google

main successes have been in oratorio and festivals. In person she is very commanding and she is a brilliant dresser

MRS. GENEVRA JOHNSTON-EBISHOP.

—if I may speak so disrespectfully of a branch of art concerning which masculine tastes are somewhat primitive.

W. S. B. M.

Digitized by Google

THE HARMONIC NATURE OF MUSICAL SCALES.

(CONTINUED.)

HEPTATONIC SCALES.

SCALES with seven tones are not the exclusive property of the civilized European nations, but are distributed over almost every quarter of the globe; it is by no means an uncommon occurrence to find them in countries where we have formerly met with scales of five tones. Yet generally speaking they are, in their ultimate perfection at least, the specific property of those nations which have arrived at a degree of civilization considerably higher than that common to peoples which use with preference pentatonic scales. If we compare the heptatonic with the pentatonic tone systems we cannot escape the conclusion that the former represent a higher degree of perfection than the latter, partly for the reason of their higher degree of complexity, and, resulting from this, increased multiplicity of possible interrelations; partly on account of the greater definiteness and subtilty with which these relations are recognized. In practice this is shown by the recognition of the relative importance of certain intervals, and especially of those which we have designated as the stable element; and further, in the predominance which the principle of tonality acquires as conditioning the structure of the scales as well as later in determining the mode of their practical application in musical creations.

Whether heptatonic scales have been derived from pentatonic scale-forms remains somewhat uncertain. That in some countries scales with five tones have given place to those of seven tones, can be historically proved. It is above doubt, for instance, that in Chinese music such a transformation has taken place, or is being gradually

Digitized by Google

enacted at the present time; for historical records exclusively mention pentatonic scales, and the opposition which met the introduction of scales of seven tones proves conclusively that the latter were regarded as an unwelcome innovation. Again it is probable, although not actually proved, that the music of Scotland was largely pentatonic prior to the adoption of heptatonic scales, at any rate it is certain that the former is doomed to be extinct while the latter within historical time has superseded it; and in this case the change can actually be traced in different versions which Scotch pentatonic melodies have assumed under the influence of the more modern heptatonic tendencies. An example of such a transformation of an originally pentatonic melody into one of seven tones has already been given, when speaking of the priority of the stable element in the two versions of "The lass of Paties' Mill." Our modern European tone system has, as we shall later on have occasion to observe, by a series of gradual changes descended from that of the Greeks. But whether the latter has itself been developed from some pentatonic system, can hardly be determined with any degree of certainty. There exists a historical record, according to which a pentatonic scale had been introduced in Greece about 700 B.C. Whether, however, this foreign element has been so assimilated with the ancient tetrachordal system as to exert a perceptible influence on the subsequent formation of the Greek tonal system, is a mere matter of conjecture.*

Setting aside a question whose final solution would presuppose facts which at the present limited state of our knowledge of primitive music are not accessible, and which therefore must remain largely a matter of speculation, we now pass on to subject a number of the heptatonic scales to an investigation proceeding along the same line which we have followed with the pentatonic scales; and we may begin

* For an account of a theory according to which the scales embracing an octave, pentatonic as well as heptatonic, have been derived from scale fragment of three and four degrees, I refer the reader to Rowbotham, History of Music Vol.I-Chap. III.

Digitized by Google

with those which, since in use by the same nations to which the pentatonic scale form is peculiar,, may be expected to exhibit a somewhat similar degree of perfection, representing so to say a transitional stage between the pentatonic and the more fully developed heptatonic scales.

This transition is perhaps most distinct in Chinese music. As already indicated, the use of heptatonic scales is of comparatively recent date, and the latter may be considered as having been derived from the more ancient pentatonic system. In theory, the division of the octave in seven intervals has been recognized for a considerable time; but there is no historical evidence existing as to the practical use of this scale form. This immaturity by itself would serve as an explanation for a certain degree of imperfection in these scales and, if coupled with the by no means inconsiderable discrepancies which we have already encountered in our investigation of the pentatonic scales, we shall not be surprised to meet again with many incongruities. In the subjoined table the measurements have been taken from musical performance, and some of the discrepancies may indeed have arisen from deficiencies in the intonation of the respective instruments.

TABLE II.

PRIMITIVE HEPTATONIC SCALES.

	C	D	E♭	E	F	G	A♭	A	B♭	B	C
	0	204	316	386	498	702	814	884	996	1088	1200
1. China Oboe	0	-59	-29		-58	-65	20		18		16
2. ,, Mouthorgan	0	6	22		0	13		24		48	-1
3. ,, Gong chime	0	-35		-19	88	-28	-9			-26	8
4. Japan Classic....	0	-4		14	102	-2		16		12	0
5. ,, ,, ...	0	-4	-16		2	-2		16	4		0
6. ,, Popular ..	0	-104	-16		2	-2	-14		4		0
7. ,, ,, ..	0	-104	-16		2	-102	-14		4		0
8. India Modern....	0	-30		-36	-21	-5		24		-18	-19
9. ,, ,, ...	0	-21	-45		36	-16		-12	-13		32
10. ,, ,, ...	0	-93	-2		36	-16	14		21		-2
11. ,, ,, ...	0	-114		-20	-5	5	-33			-8	-13
12. Siam Theoretical	0	-33	27		16	-11		-27	33		0
13. ,, Observed ..	0	4	10		39	-4		-1		-48	-4
14. ,, ,, ..	0	-4	24		39	-3		-3		-45	7

Digitized by Google

TABLE II.—*Continued.*

	C	D	E♭	E	F	G	A♭	A	B♭	B	C
	0	204	316	386	498	702	814	884	996	1088	1200
15. Patna ,, ..	0	-27		-30	28	-30		-28	-11		22
16. Singapore ,, ..	0	-35		-36	45	7		10		-48	5
17. Burmah ,, ..	0	-28		-36	35	6		15		-34	45
18. Western Africa..	0	-52	-38		35	22		6	43		0
19. ,, ..	0	-9	-27		14	-16	-18		12		9
20. American Negro	0	-45	0		0	0	0		0		0

In the scales No's. 1,2 and 3, the octaves, although theoretically recognized as such in all Chinese music, present some slight inaccuracies of intonation, due in all probability to deficiencies in the respective instruments. Of the three tones which stand in the place of the fifth, the second may be said to be fairly accurate, while the others are considerably flat. But one of the scales shows a major third, and one of an only fair degree-of accuracy, while the two others have rather doubtful minor thirds. The mouth organ scale has a just fourth, an interval whose establishment, as we have seen, is indirectly due to that of the fifth, which interval, being itself fairly correct, may thus account for this true fourth. But altogether the Chinese scales cannot be said to show more than a rough approximation to the intervals which constitute the frame work of heptatonic scales.

Similar to the preceding in that they stand as transitional structures among a people whose music otherwise moves within the five tone scales, but vastly superior in point of perfection, are the four Japanese scales. Besides the octave, which is theoretically as well as practically recognized, the first three specimens have very good fifths, agreeing with our equal tempered interval of that denomination, while the fifth of No. 7 is diminished. Only the first scale has a major character; the others approach in their general structure very closely to our minor scale, the major and minor thirds respectively being in equal tempered intonation. On comparing these scales with our own we

Digitized by Google

can not but notice the close likeness existing between the two, and this similarity is still more striking between the Japanese and the Greek scales, which will be spoken of later; indeed so striking is the similarity that it has been said by a high authority that there is no scale in the Japanese classical or popular music which is not found in the scales of Greek music.*

The four specimens of heptatonic scales from India, which are given in the table, are only a few of the many scales, which are at least theoretically known in India. S. M. Tagore, in his "Musical Scales of the Hindus", enumerates 160 scales with five notes, 112 with six notes and 32 with seven notes, altogether 304 different scales, to which has to be added the not inconsiderable number of scales with more than seven tones. This great number of scales appears to have characterized Indian music from its earliest beginning, but seems to be on the decrease, as Soma (1500 B. C.) mentions not less than 968 different Ragas, or scales. The measurements of our scales have been taken from actual performances, and this may partly account for the rather considerable deviations from the correct intonation of the octave. All of them possess fairly good fifths, the first coming within three cents of our equally tempered fifth, while Nos. 2 and 3 show a less degree of accuracy. None of the tones corresponding to our major third are favorable to this interval, that of No. 1 being neutral, *e.g.* standing half way between the major and minor third.

A marked improvement is noticeable in some of the scales from Siam, especially Nos. 13 and 14. Their octaves are practically perfect. They lack the major third, but have in its place minor thirds which are somewhat too sharp. The two scales are probably identical, and show a surprising agreement with our ascending melodic minor scale. They stand in great contrast with the theoretical scale No. 12,

* Mr. Ellis quotes this as a remark made by Mr. Isova, Director of the Institute of Music—Japan—in an article on "Musical Scales of various nations." "Journal of the Society of Arts" for March 1885.

Digitized by Google

and also with Nos. 15, 16 and 17, all of which will have to be mentioned again when tracing the principle of equal division, which has governed the selection of their tones. But I cannot refrain from drawing attention to the fact that in this case at least popular usage, unbiased by theoretical considerations, appears to come much nearer to the more natural division which has prevailed in tone systems of a higher type, than the speculations of theorists.

It still remains to notice the scales from Western Africa. They show almost perfect octaves, less perfect fifths, and substitute in place of the major third minor thirds, which approximate closely our equal minor thirds. I have for the sake of comparison added a minor scale in use among the negroes of North America, because it shows a considerable degree of likeness to those under consideration. For they exhibit the same peculiarities, the minor seventh and the depressed second, the former even remaining unchanged in Southern negro tunes of a major character, thus illustrating the tenacity with which such race peculiarities are retained.

We come now to a tone system which in order of time should have preceded those mentioned above, which, however, has arrived at such a high degree of intrinsic perfection that I have deemed it advisable to place it after those more rudimentary systems. I am alluding to the tone system of the Greeks, the immediate ancestor of our own. Our information on the music of Ancient Greece, although very meager as to its practical application, is ample on its theoretical side, and much more definite than, for instance, that which we at present possess regarding the contemporaneous nations of Eastern Asia. But as the space at our disposal does not admit of a full exposition of its structural peculiarities it must suffice to mention only those points which have an intimate bearing on our line of thought. And since the pitch relations of Greek music were adjusted differently at various epochs, we may in accordance with the most considerable of these variations distinguish three essentially differing modes of scale structure, *e.g.* the Early Greek system, the Pythagorean system, and the Later Greek system.

Digitized by Google

This must not lead, however, to the supposition that the scales given in the appended Table III, under the name of Early Greek scales are in reality the earliest structural forms of Greek music whatsoever. Historical records reach much farther back, and show that the scales, when once formed, were depending on the ancient Tetrachordal system. The tuning of the ancient tetrachords, however, has been settled at a comparatively late date in Greek history, and although we know that different tetrachords were in use, and to some extent also wherein the differences consisted, yet we have not an accurate knowledge of their exact intonation, and most likely there existed no general agreement in the manner according to which they were to be tuned. We are, therefore, amply justified in considering the tetrachordal division as a most rudimentary one, and as variable as such rudimentary attempts are in the nature of the case. On these grounds we consider the Early Greek scales as the first definite result of the labors of this preparatory stage, at any rate the first data which insure a certain degree of reliability and accuracy.

TABLE III.

GREEK HEPTATONIC SCALES.

			C	D	E♭	E	F	G	A♭	A	B♭	B	C
			0	204	316	386	498	702	814	884	996	1088	1200
1.	Early Greek	Lydian	0	−22		0	0	0		0		0	0
2.		Phrygian ..	0	−22	0		0	0		0	22		0
3		Doric	0	−114	−20		0	0	−22		0		0
4.		Hypolydian	0	0		0	92	0		0		0	0
5.		Hypophr'gian Doric	0	0		0	0	0		0	22		0
6.		Hypodoric Eolic	0	0	−20		0	0	−22		0		0
7.		Mixolydian	0	−86	−20		0	−92	0		0		0
8,	Pythagorian	Lydian.....	0	0		22	0	0		22		22	0
9.		Hypophrygian	0	0		22	0	0		22	0		0
10.		Phrygian....	0	0	−22		0	0		22	0		0
11.		Eolic	0	0	−22		0	0	−22		0		0
12.		Doric	0	−114	−22		0	0	−22		0		0
13.		Mixolydian..	0	−114	−22		0	−114	−22		0		0
14.		Syntonolydian	0	0		22	114	0		22		22	0
15.		LaterTransposition Doric	0	−114	−22		0	0	−22		0		0

Digitized by Google

To proceed then to a closer examination of these scales by means of the above table, we find at the first glance again that the octave division is peculiar to all the three periods. This universal appearance in itself is not surprising, as we have found it to prevail in all the previously examined scales. But, whereas, in the former we have found the octave to be established when the first historical traces appear, we find here a definitely fixed point of time falling in the sixth century B.C. when the octave was introduced, or at least theoretically recognized as a new departure of the then existing tone system. The fifth also has asserted its predominance unaltered throughout the entire period covered by Greek history. The Mixolydian mode, appearing in the first and second period, has an imperfect fifth: but it is characteristic that just this mode stood in very little favor, and was in recognition of its inferiority practically almost unused. The major third was established in three out of seven ancient Greek modes, but was later rendered unharmonic by the Pythagorean intonation, which proceeded by a series of consecutive fifths, resulting in the third being 22 cents higher than it was originally. In the third period the just major third was re-established in the Syntonolydian mode by Didymus and Ptolmey, who recognized the ear as the only judge in the selection of intervals. But as in the last or Transposition period all the other modes had to give way to the Doric mode, which was then transposed in a manner analogous to that of our modern major and minor mode, this interval disappeared again towards the close of the Greek era. This re-appearance of the major third at different periods, in opposition to the intervals dictated by theory, confirms our conclusion that this interval although always established with a certain degree of hesitancy, still has asserted itself by its feeble but constant suggestive force, not infrequently setting at defiance the artificial division arrived at by theoretical speculation. Of the seven modes three are major in character, the Lydian having become established in its original form as our modern major; the remaining four having at least approximately minor thirds,

Digitized by Google

have minor character, and by a series of gradual alterations imposed upon them by the requirements of harmonic progression have finally been consolidated into one modern minor mode, the Hypodoric having furnished the type for the descending melodic minor scale. Besides the octave, fifth and third another interval, the fourth, has early in Greek history assumed a fixed position, and retained it ever afterwards with great consistency. The establishment of this degree stands, however, in no direct connection with the principle which has governed the establishment of the stable element proper, although indirectly we might, as we have already done with this interval in the pentatonic scales, link it together with that of the fifth, whose inversion the fourth is. But as there is no historical proof to warrant this assumption, we must rather take it for granted that the fourth owes its distinction in the heptatonic scales to its predominant position in the old tetrachordal system, which has later on always been recognized in the construction of the scales, having in fact served as their structural unit.

Closely allied to that of the Greeks is the last of our heptatonic systems, that of the Arabs. Both are alike in this that their scales were compounded from two equal tetrachords. But while the Greek scale consisted of two disjunct tetrachords,* that of the Arab was made up from two conjunct tetrachords. The difference in the results will become obvious from the following example:

DISJUNCT.								CONJUNCT.							
C	D	E	F	G	A	B	C	C	D	E	F	G	A	B♭	

Each of the two above examples consists of two Lydian tetrachords with the semitones from 3–4. While two Lydian tetrachords which are placed after the Greek manner one above the other with an interval of one step between them produces our C major scale, the same tetrachord placed

* The formation of the scale by conjunct tetrachords is, however, not foreign to Greek music, Terpander—750 B.C.—based his scale on two conjunct tetrachords, and it is very probable that the Arabs, who are indebted to the Greeks in numerous other ways, have adopted this mode of scale structure from them.

Digitized by Google

so that the last tone of the first is the first of the second tetrachord, results in a scale corresponding to our major scale of F, with the tonic not at the extremes, but in the middle, after the fashion prevailing in the ecclesiastical plagal modes. To bring the following scales to a form admitting of comparison with the previously quoted specimens, the following measurements are so arranged that the tonic is the note in the first vertical column to the left, while the initial note is in each case enclosed in brackets.

TABLE IV.

ARABIAN HEPTATONIC SCALES.

	C	D	E♭	E	F	G	A♭	A	B♭	B	C
	0	204	316	386	498	702	814	884	996	1088	1200
1. Early Arabia	0	0	39		0	0		-31	0		0
2. Medieval Arabia	0	0		22	0	[0]		22		22	0
3. ,,	0	0		22	114	0		[22]		22	0
4. ,,	0	0		22	0	0		22		[22]	0
5. ,,	0	0		-2	0	[0]		-22		-2	0
6. ,,	0	-24		-2	0	[0]		22		-2	0
7. ,,	0	-24	-22		0	[0]		-2		-2	0
8. ,,	0	0		-2	114	0		[22]		-2	0
9. ,,	0	[0]		-2	0	0		-2		-2	0
10. Modern Arabia..	0	-4	34		2	-2		-34	4		0

The scales and intervals heretofore mentioned as being due to the action of the principle of equal division as the sole cause, by no means circumscribe the entire range of the activity of this factor. For the scales of all the higher civilized nations, those of the Greeks and Arabs as well as those of modern Europe, divide the octave into equal intervals; and these scales are superior to those of less advanced civilizations only in that their division is so contrived as to retain the integrity of the intervals which we have termed the stable element, while the latter fail to do so. The history of the scales of highly civilized nations is essentially but an account of successive attempts at a solution of one and the same problem, *e.g.* to divide the octave into a number of equal intervals in such a manner that the stable intervals should coincide with the divisions thus arrived at.

Digitized by Google

That the division should be equal, or at least as nearly equal as the nature of the case allowed, was demanded by the ability of the mind to appreciate with facility only such successions of sounds which in their arrangement betray a well regulated order; and this demand was complied with when the distance between the steps was made equal. And that the stable intervals had to be contained in this division was dictated by the necessity to conform with the physical constitution of musical sound. The presence of this one common purpose alone can account for the otherwise inexplicable fact that the division has by widely separated peoples resulted in the general acceptance of intervals which approximately at least correspond to a tone or a semitone. For only a division of the octave in 6 or 12 equal degrees can contain the fifth with its inversion, the fourth, as well as the major or minor third, thereby complying with the demands of both, the principle of conformity to the physical constitution of sound, and the principle of equal division. And recognizing thus how all-important a factor this principle of equal division has proved itself to be in the selection of those scales representing a higher type, we cannot be surprised that in those of a lower type this tendency should not only have asserted its legitimate position but in some few exceptional cases should even have overpowered and superseded the principle of conformity to the physical constitution of sound. For we may well conceive, that perhaps after some unsuccessful efforts to establish a compromise between the two, the latter, being of a far subtler nature, should have been discarded in favor of the former, especially as an equal division could be reached by the more easily comprehended division of a visible distance, viz. strings. And that such a division has actually been resorted to and even is certain, that our leading note has been introduced not so much for the peculiarity inherent in it as a melodic step, but in order to comply with the exigencies of harmony.

We have now arrived at a point from which we are enabled to gain a comprehensive view over the entire field of heptatonic scales. The results of our analysis briefly

Digitized by Google

restated are: First we have, as already before in the case of the pentatonic scales, traced the activity of the principle of conformity to the physical constitution of sound, according to which the stable intervals *e*,*g* the octave, fifth and major third, are established with a degree of universality and accuracy varying in an inverse ratio with the ordinal numbers of the respective upper partials. Second, the principle of equal division has assumed in heptatonic tone systems a greater importance than in the formation of the pentatonic scales, being in conjunction with the above mentioned principle the instrumentality which lends to these more highly developed tonal systems that degree of well regulated order and comprehensibility which belongs to all the higher mental products of mankind in general. And lastly, the principle of tonal attraction, mainly in its more specified form of tonality, has been active in focusing the numerous and diverse relations existing between the various intervals of the scale to one central point, the tonic, so emphasizing it by the introduction of the leading note that its office as the final point of repose and the converging point of all these relations becomes at once clearly defined and easily perceptible.

JEAN MOOS.

(TO BE CONCLUDED.)

Digitized by Google

THE RELATIONS OF MUSIC TO POETRY IN AMERICAN POETS.

"Give me to hold all sounds, (I madly struggling cry,)
Fill me with all the voices of the universe,
Endow me with their throbbings, Nature's also,
The tempests, waters, winds, operas and chants, marches and dances,
Utter, pour in, for I would take them all!"

Walt Whitman.

AMONG those of the elder cycle of America's poets most distinguished, including Bryant, Whittier, Longfellow, Holmes, Emerson, Lowell, Poe and Bayard Taylor, the use of musical allusions and imagery is of such a nature as to indicate but a limited knowledge on their part of the true importance of music considered in its most comprehensive and far reaching aspects as a Fine Art. The word *Music* is an exasperatingly indefinite term, applied alike to the tortuous and torturing gymnastics of the mechanical piano with which the modern Orpheus draws after him the souls of the street gamins, and to the most perfect interpretation of the heavenliest symphony on earth; to the simple folk-song and to the grand oratorio. Therefore it is that when a poet adorns his verse with casual allusions to music, without giving any clew whatever as to the nature of the music referred to, no one can tell but his apprehension of music may be as embryonic as that of Bottom, the weaver, whose excellent good ear delighted in the tongs and the bones.

With one or two exceptions music is, by these poets, either confounded with poetry, or is treated as a sort of universal element, as guiltless of attributes as earth, air, fire or water in the ancient systems of physics. Only, occasionally does it emerge from the mists of indefiniteness to an adjectivial plane of existence, when the poet instead of saying he heard the music of the birds, will say he heard the bird's

Digitized by Google

merry song, or *melancholy* song as the case may be. Music, too, probably because they know so little about it, has to do duty as a convenient symbol of the good and the beautiful, but never does a hint escape them to the effect that music partakes of the humanity of which it is born, and reflects its moods as a lake does sun and cloud.

Going forth into the woods to listen to the music of the birds, one might suppose that the lovers of nature would be impressed by some little variety in their singing, but it is astonishing how little they observe about the timbre of different bird notes or any little peculiar individuality of their songs. Where among these poets will you find a bird with a character, like Browning's thrush, for instance, who

> "Sings each song twice over
> Lest you should think he never could recapture
> The first fine careless rapture!"

Bryant, whose senses were well attuned to the beauty of nature, and who seemed ever conscious of the pervading sounds of nature, yet makes very little attempt to classify his birds. There is however a sparrow that "warbles clear," and a bobolink which under the name of Robert of Lincoln sings

> "Bobolink, bobolink,
> Spink, spank, spink."

Emerson, who even more than Bryant has penetrated to the heart of nature, and who is the high priest of all her mysteries, mentions the audible sounds of nature comparatively seldom. In "May Day" he is really more alive to the actual songs of the birds and other sounds of nature than in any other of his poems.

> "The air is full of whistlings bland;
> . . . . . .
> Harp of the wind or song of the bird
> Or vagrant booming of the air."

He tells also, in this how

> "The caged linnet in the spring
> Hearkens for the choral glee,
> When his fellows on the wing
> Migrate from the Southern Sea."

Digitized by Google

The "blue bird sings," the black birds "make the maple sing" with social cheer and jubilee, and the redwing "flutes his o-ka-lee."

In "Woodnotes" where one might expect from the title that the sounds of nature would receive especial attention, there is little individualizing of the sounds. The poet only mentions the name of one singing bird, the woodcock, whom he heard sing his "evening hymn." Yet the whole poem seems to pulse with an apprehension of music, but it is music of the kind that "may not be heard," it is the spheral music, the great underlying harmony of nature, which becomes manifest to Emerson just as much, if not more, through the beautiful objects in nature as through their sounds.

"Hearken! Hearken!
If thou wouldst know the mystic song,
Chanted when the sphere was young.
Aloft, abroad the pæan swells;
O wise man! hear'st thou half it tells?
O wise man! hear'st thou the least part?
'Tis the chronicle of art.
To the open ear it sings
. . . . . .
Sweet the genesis of things.
Delights the dreadful Destiny
To fling his voice into a tree,
And shock thy weak ear with a note
Breathed from the everlasting throat."

The consciousness of the cosmic harmony is present in this whole group of poets, though it often appears rather as an echo of classic imagination than as an idea palpably present to the poet's own imagination. But it is different with Emerson. He is a true descendant of Pythagoras, the ears of his mind were so acute that he was conscious of music where others only see objects. That this consciousness of cosmic harmony reaches its most beautiful and imaginative expression in Emerson follows naturally from the transcendental tendencies of his mind. Yet this man, so keenly alive to the beauty of this symbolical music, could not sing sufficiently in tune to be admitted to the College glee club. He says himself in one of his essays "The music of Beethoven is said

Digitized by Google

by those who understand it to labor with vaster conceptions and aspirations than music has attempted before." Note the pitiful admission, "by those who understand it." It must have been upon the assurance of one of these understanding ones that Emerson ventured in one of his poems, "The Adirondacs," to allude to the

> "Mute all-hail
> The joyful traveller gives, when on the verge
> Of craggy Indian wilderness he hears
> From a log cabin stream Beethoven's notes
> On the piano, played with master hand."

Closely allied to the harmony of nature is the music of the Æolian harp, which often claims attention, and upon whose music are wasted fervors worthy of a better cause. Fancy plays queer tricks at times on the poets, and in her flights after beauty frequently puts up at a way station, and cheats her victims into a belief that they have really attained the palace beautiful. The art of music, which the inventive faculty of man has reared out of raw material, after delving for aeons in Nature's mine of sound, is intrinsically far more beautiful than the music of nature pure and simple, just as poetry is far more beautiful than the natural language of animals, the bark of dog, or mew of cat. Music might be defined as the concentrated essence of all that is beautiful in sound, and poetry as the concentrated essence of all that is beautiful in language, and while the poet, of course, always recognizes the latter, he too often seems entirely unconscious that the raw material of music, such as the erratic songs of birds, the vague murmur of brooks, or the aimless rise and fall of the Æolian harp, is not as much music as the creation of a Beethoven or a Brahms.

In spite, however, of the inadequateness of the conception of music evinced by the majority among this particular set of poets, and, be it said in passing, they are by no means odd in this respect, there are among them some whose fancy often aids them to clothe such conceptions as they have in exquisite language. No better examples of this could be found than the imagery which has been employed by several of

Digitized by Google

the group in connection with the music made by the wind in the pine tree. Whittier in his fine poem, of a decidedly Emersonian flavor, "Questions of the Day," likens it to the organ:

> "What sings the brook, what oracle
> Is in the pine-tree's organ swell?

and Lowell, in his poem "To the Pine Tree," has these fine lines:

> "For the gale snatches thee for his lyre,
> With mad hand crashing melody frantic."

Bayard Taylor, in his "Metempsychosis of the Pine," invents a very charming legend of the origin, not of music proper but, of the poet's art, which it is so common to confuse with the musician's art. This confusion is the natural result of the almost complete identity which once existed between them. When the time came for their paths to diverge, they each carried with them an inheritance of the same set of terms thus it comes about that the poet may speak of singing, of melody and harmony in his own art, and have utterly absent from his mind the sense which the musician would attach to these terms. Taylor's legend is to the effect that into the poet has passed the spirit which once inhabited the pine tree. When in this form he gathers unto himself a well-spring of music from the sounds which play about him in his mountain home, and when he is metamorphosed into a poet he gives forth again in his verse the music he had there absorbed. I have space only to quote a stanza here and there:

> "I felt the mountain walls below me shake,
> Vibrant with sound, and through my branches poured
> The glorious gust: my song thereto did make
> Magnificent accord.
>
> . . . . . .
>
> "Some blind harmonic instinct pierced the rind
> Of that slow life which made me straight and high,
> And I became a harp for every wind,
> A voice for every sky.
>
> . . . . . .

Digitized by Google

"And thus for centuries my rhythmic chant
Rolled down the gorge, or surged about the hill:
Gentle or stern or sad or jubilant,
At every season's will.

"And if some wild, full-gathered harmony
Roll its unbroken music through my line,
There lives and murmurs, faintly though it be,
The spirit of the pine."

Lowell, who of this group approaches the nearest to the true heart of music, has a way of making music stand as a sort of symbol of life; he has thus brought the vague, transcendental notion of the harmony of the spheres into closer human relationship. For example, he speaks of a "heart that in its labor sings," and in the poem "The Rose," song is used as a metaphor for life, and again in Sonnet VIII he thus speaks of a child's life as harmonizing with spheral music:

"The morning stars their ancient music make,
And joyful once again their song awake,

. . . . . .

And thou not mindless of so blest a morn
By no least deed its harmony shall break,
But shalt to that high chime thy footsteps take"

In "To Perdita Singing," he likens the voice of the singer to a fountain leaping upwards and then sinking, and through her lips come all the feelings of the past joined with the music. This is a decided step toward a fuller recognition of music's distinct personality, since it gives the impressions of the poet upon hearing the music. There are one or two other fine examples of the same sort in Lowell, in his poem called "Remembered Music," and a description of church music that occurs in the "Legend of Brittany,"—as fine a description perhaps as exists in literature, from the purely emotional point of view.

"Then swelled the organ: up through choir and nave
The music trembled with an inward thrill
Of bliss at its own grandeur: wave on wave
Its flood of mellow thunder rose, until
The hushed air shivered with the throb it gave,
Then poising for a moment it stood still,

Digitized by Google

And sank and rose again to burst in spray
That wandered into silence far away.

"Deeper and deeper shudders shook the air
As the huge bass kept gathering heavily,
Like thunder when it rouses in its lair
And with its hoarse growl shakes the low hung sky,
It grew up like a darkness everywhere,
Filling the vast cathedral;—suddenly
From the dense mass a boy's clear treble broke
Like lightning, and the full toned choir awoke.
"Fifty voices in one strand did twist
Their varicolored tones, and left no want
To the delighted soul, which sank abyssed
In the warm music cloud, while far below
The organ heaved its surges to and fro."

The power of music to accomplish something is a note also struck by Lowell, as in his poem "The Forlorn:"

"And one of his great charities
Is music and it doth not scorn
To close the lids upon the eyes
Of the polluted and forlorn."

I have purposely left Walt Whitman out while considering the older group of American poets, for the reason that he forms a class by himself, no less evident in his relation to music than in every other particular.

In his one essentially musical poem, "Proud Music of the Storm," the poet represents himself as hearing in a dream every imaginable manifestation of music. With wonderful power he piles up one after another with cumulative effect, not only all the sounds of nature, but such various forms of music as that of the old harpers with their harps at Welsh festivals, German Operas, Corybantian Dances, Chansons of France and innumerable others. And all make one vast harmony to his ears—symbol of the harmony of the universe. With his usual democracy, or one might almost say god-like attitude, nothing in the shape of music is left out.

In this poem we seem to have for the first time the recognition of what might be termed distinct individualities in music. The abstraction music, like the abstraction mankind, is not conceived in Whitman's mind as an undifferentiated protoplasmic idea-stuff from which emerges from time to time a semi-

Digitized by Google

individualized conception of music, still partaking of the indefiniteness of its native protoplasm. With the other poets, the primal music, or the One—and this is true of Emerson also—manifests itself in various forms; in Whitman the highly individualized forms combine in manifestation of the one or final harmony. From the idea of harmony in unity he has advanced to the idea of harmony in complexity.

"A new composite orchestra, binder of years and climes, tenfold renewer,
As of the far-back days the poets tell the Paradiso,
The straying thence, the separation long, but now the wandering done,
The journey done, the journeyman come home,
And man and art with Nature fused again."

There is also in this poem an indication of the historical sense. Whitman, perhaps, did not really possess such a sense in regard to music, for he shows unmistakable signs of a predilection for Italian opera, but he certainly had a philosophical conception that such a sense was necessary for the full appreciation of all phases in the development of art. By a historical sense I do not mean merely the recognition that the arts have passed through various phases, but the artistic and sympathetic recognition of the beauty inherent in each phase, if not always in the actual result at least in aspiration toward a resultant beauty. Possibly Whitman is too prone to include in his ultimate universal harmony, every manifestation as in itself absolutely beautiful, just the opposite of Emerson who is too prone to regard only the absolutely beautiful as manifestations of his primal harmony. Each seems to lack a clear vision of the beauty that is latent in processes of becoming.

To Whitman this wonderful world-music is an inspiration to pour forth new poems. To his soul he says:

"Haply what thou hast heard, O soul, was not the sound of winds,
. . . . . .
Nor flutes, nor harps, nor the bugle-calls of camps,
But to a new rhythmus fitted for thee,
Poems bridging the way from Life to Death,
Vaguely wafted in night air, uncaught, unwritten,
Which let us go forth in the bold day and write."

Nor is this only a poetical fancy, for Whitman declares

Digitized by Google

himself to have been inspired frequently by music. In reply to some questions of Mrs. Fanny Raymond Ritter relative to his poetic form, he said that it would be strange if there were no music at the heart of his poems, for more of these were actually inspired by music than he, himself, could remember. Moods awakened by music in the streets, the theatre, and in private, had originated poems apparently far removed in feeling from the scenes and feelings of the moment. It is on record, also, that he had a way of singing in an undertone wherever he was, or whatever he was doing when alone. First thing in the morning he would be heard singing ballads, or perhaps martial tunes, meet him sauntering about out of doors and you would usually hear him humming a tune without words, or a formless recitative.

These are interesting facts in their bearing upon the inner kinship of music and poetry. In view of Whitman's verse not coming within previously prescribed forms of verse, and therefore diverging even farther than other poetry from music in its rhythm, it would look as if the kinship of the two arts lay in some deeper principle than that of the rhythm of their external form.

Since it has been discovered that in some brains vibrations of sound may, by some mysterious process, be transmitted into those of light, so that when a sound is heard colors appear before the mind's eye, may it not be that in other brains such as Whitman's, some equally mysterious transmission of sound waves into waves of poetical thought takes place?

Among the younger poets of America will be found many signs of a marked change of attitude toward music. Poetry, so long attended by music as her docile slave, seems for the first time to have recognized to the full her artistic personality, and even evinces a willingness to sit at the feet of her former servant and learn of her. On more than one occasion has poetry doffed her cap to music, and the result is that several tendencies bearing upon the relations between music and poetry are discernible.

The most obvious is the use of musical subject matter as

Digitized by Google

a theme for poetizing, exquisite examples of which will be found in the poetry of Richard Watson Gilder. The readers of MUSIC will all remember his sensitive and beautiful lines on Paderewski's playing which appeared in this magazine. More subtile relations are suggested in Emma Lazarus's "Symphonic Studies after Schumann," in which the mood induced by the music is reproduced in the poem without any attempt at direct description. It is, in fact, analogous to a translation of the mood expressed in one art into terms of another art, colored of course by the interpretation of that mood by the poet. Here is the second "Symphonic Study," a truly masterful sonnet.

"Look deeper yet: mark 'midst the wave-blurred mass
In lines distinct, in colors clear defined,
The typic groups and figures of mankind.
Behold within the cool and liquid glass
Bright child-folk sporting with smooth yellow shells,
Astride of dolphins, leaping up to kiss
Fair mother faces. From the vast abyss
How joyously their thought-free laughter wells!
Some slumber in grim caverns unafraid,
Lulled by the overwhelming water's sound,
And some make mouths at dragons, undismayed.
Oh, dauntless innocence! The gulfs profound
Reëcho strangely with their ringing glee,
And with wise mermaids' plaintive melody."

Another genius, Maurice Thompson, has sought to capture the rhythms of bird songs in his verse.

But the most interesting, and probably most far reaching in its results, is the tendency which seeks to base poetical principles of form upon musical analogies.

The idea is by no means a new one. From time to time in the history of the world it crops out, but upon each successive appearance, music and poetry have gone farther apart in their differentiating process, and the problem offers different elements. When Pindar, musician and poet, wedded poetry and music, he had a very simple task, because in Greece, music and poetry were so closely related in their structure. But when Campion, musician and poet, more than two thousand years later, lays it down as an axiom that

Digitized by Google

"As in music we do not say a strain of so many notes, but of so many semi-breves, so in verse the numeration of the syllables is not to be so much observed as their weight and due proportion" and that "in joining words to harmony there is nothing more offensive to the ear than to place a long syllable with a short note, though in the last the vowel often bears it out," he has to deal with two arts whose basic principles of structure have widely diverged. While quantity still held sway in music, poetry had slipped out of leading strings and had gone dancing off hand in hand with accent, at least so the greater proportion of verse critics would say, and certainly there is plenty of music to prove that a so-called long syllable may be sung to a short note provided only that note has an accent upon it.

This seed cast forth upon the wastes of criticism, some time toward the end of the sixteenth century, was destined to bear very sturdy fruit in our own time and country, in the opinions concerning the relations of verse and music put forth by Sidney Lanier, in his "Science of Verse." Here, again, is the musician and poet, and like Pindar, he would make the golden lyre the "joint possession of Apollo and the muses," the symbol of the inseparableness of the power or principle of music and poetry.

According to Lanier, verse is formed on a rhythmic plan exactly similar to that of music, the principle, thus, of both music and poetry is a rhythm which depends upon exact co-ordinations of time relations within the foot; thence in opposition to the most authoritative opinion he makes quantity the ruling element of English verse-rhythms. That good effects are obtained by means of a due attention to quantity many verse critics allow, but few will admit that it is the most important factor. Quantity, as Lanier defines it, is not, however, exactly identical with the Greek ideas of quantity, it is not absolutely fixed but is subject to variations dependent upon other quantities, thus, what we are in the habit of calling trochaic lines, he would say were in a rhythm indentical to 3-8 time in music, each typical bar consisting of first a word with the value of a quarter note

Digitized by Google

followed by a word with the value of an eighth note. But interspersed among these typic bars may be bars with more than two or fewer than two words; if more, the words must be pronounced more rapidly to get them in the prescribed time, or if fewer they must be pronounced more slowly, or the time filled up with rests, just as in music. Lanier has worked out his theory with such brilliancy and logic, and his schemes for scanning on a basis of musical rhythm are so clever and seem at first glance so satisfactory, that one's first impulse is to accept it as the final solution of the verse problem. But there is, it seems to me, one flaw in the premiseo which militates against the entire acceptance of the theory. The corner stone upon which his structure is based depends upon the supposition that in speaking English words we naturally make exact time co-ordinations among them. For instance, given a certain time in which to say so many words, we naturally divide the time into so many equal parts, and in pronouncing the words vary the ratios of length between them in such a way as to exactly fill up the measured-off time, just as if we were arranging notes in a bar. To prove this beyond a doubt, it seems to me that a large amount of experimenting with subjects, unconscious of the fact that they were being experimented upon, would be necessary, and as far as I know Lanier has not supported his statement with any experimental proof whatever. The fact that when reading one of his musically scanned lines, one is obliged to make a conscious effort to give the indicated quantity to the words, and that the result is rather that of chanting than reading, would seem to furnish at least a modicum of proof against his theory.

In spite of this hitch, it is impossible not to realize that as a hypothesis, simply, it brings within the realm of law many phenomena of verse which under the old systems come under the head of exceptions, and if the beginner in the art must have a working model, he will do very well to base his verses on these exact time relations, but when he reads his poem, it were best that he dismiss them entirely from his mind.

HELEN A. CLARKE.

[TO BE CONCLUDED.]

Digitized by Google

TOAST: THE TYPICAL CHOIR.

RESPONSE BY "THE MODEST MEMBER."

When a speaker is asked to arise and shine
On a subject strange and new,
He'd better be careful to draw the line
Where prudenter people do.
For "The Typical Choir" is a subject meet
For the ambidexterous hand
Of a preacher bold, a singer sweet,
Or a King of the Holy Land.
The word's too big: the meaning wide,
And double-faced, withal;
Is the Choir to be one of the earthly kind?
Or a Choir of angels tall?
'Tis hard to limit a thing so queer,
A life so evanescent:
Is it the Typical Choir of the previous year?
Or is it the choir of the present?
Is it Quartette? or Chorus? Boys? or Girls?
Antiphonal? or antithetic?
Men in white raiment? Ladies in curls?
Imposing? or sympathetic?
The choir that comes so late to church?
Or the choir that leaves so early?
The choir of tenors, thin as birch?
Or the choir of basses, burly?
Alas! alas! not any of these
Has all the virtues in it,
But each and all have points to please,
Whereon we tarry a minute.

. . . . .

The Typical Choir is loth to rise,
And slow in donning its best,
And the consequence is it's often late,
On the day of Sacred Rest.
The minister sighs, the organist twists,
The leader with longing surprise
All wonder in unison, where are the folks
To gladden their anxious eyes.
But when they get in, they are sweet to see,
With their smiles and glad endeavour,

Digitized by Google

For deacons may "haw," and preachers may "gee,"
But THEY prattle on forever.
The Typical Choir is apt to smile
When the minister utters his jokes,
To smile with a breadth and amplitude
That shocks the soberer folks.
They think that it argues of secular mirth,
Instead of Godly joy
Such as David desired his chorus choir,
In service of song t'employ.
So the people outside grow grave and frown,
And seek, by their own sobriety,
To set an example, to be copied down,
Of iron-clad propriety.
But the Typical Choir is not so hollow
As a stranger at first would deem it,
'Tis child-like innocence here we follow,
And bile would unbeseem it,
So let them giggle, and let them chatter,
As you'd blow off the froth from your mead,
There's nothing lost that will ever matter,
Or answer for sacred feed.

. . . . . .

But when they stand up in battle array,
The General shining before them,
There is *work* to be done, though the organist *play*,
And the gallery draughts blow o'er them.
Instead of a thousand tongues to sing,
They've only a few dozen to bless them,
But these they roll round, with the vowels and things,
The words—they forget to express them.
'Tis not so well known as its merits should carry,
That this anonymous tongue of the singers
Has in it the accents of primitive speech,
'Tis the Paradise twist therein lingers.
BERASHEETH BARAW ELOHIM, they sing,
How strangely familiar the sound!
But few of us gather the sense of the thing,
Thus hidden in vowels so round.
Cosmopolitan, call it, the singers' own tongue,
To worldlings ever unmeaning,
But to angels and cherubim, seraphs and saints,
The token of love overweening.

. . . . . .

If the choir has a penchant hard music to try,
Its powers just a little transcending,
'Tis only to fit it for mansions on high,
And "Melos," like Wagner's, "unending."

Digitized by Google

These salient traits of the Typical Choir
You'll find just over the way;
The opposite ones of the Methodist lyre,
We'll talk of some other day.
But all refer to the earthly band
Of singers of mortal mould.

. . . . . .

The glories they sing in the heavenly land,
To mortals have never been told.
With glowing love, and radiant fire,
And souls redeemed and shining,
How grand will be the heavenly hymn,
Earth's manifold accents entwining!
The tone will be pure, the chords be true,
Expression just to a token,
And best of all, the anthem new,
And the ranks of the singers unbroken.
No dinners to burn, no trains to catch,
No patients to die unassisted;
Rehearsals can last from summer to autumn,
Till every hard place is untwisted.
And all will be keyed on the heavenly tone,
The soul's everlasting Foundation,
The Rock, the Shelter, the Corner Stone,
The breath of the living creation.
Like the voice of many waters,
In grandeur never told,
Will be the hymn of the Typical Choir
In the four-square city of gold.
For this we practise, for this we sing,
Our follies, Oh may they be pardoned us!
Pray take us now as we mean to be,
And be not severe or hard on us.
For you know very well that bad as we do,
And how bad, we hope you don't know,
It's a mighty sight beter than you'd do yourselves,
If you tried to hoe out our row.
We're thankful for help, we're grateful for prayers,
And even for advice, when new;
Our object and end to be your friend,
A tuneful attorney for you.

Digitized by Google

A MUSIC STUDENT'S LETTERS.

THIRD BATCH.

BERLIN, JANUARY 5.

I have just come home from my lesson and Klindworth was in an *awful* humor. I waited to hear him give Miss S—. her lesson; he told us both that we played as though we were reading at sight, and said to her when she finished that it was perfectly hopeless, that not *one* measure was right! To me, he said that I played just as I had at my first lesson with him, and like an eagle! As the first remark was manifestly an exaggeration, and as, not having ever seen an eagle play, the other statement didn't call up any very vivid image before me, I didn't feel very much crushed. Monday, I didn't go for my lesson and when Miss D.— came home from hers, she said he had been very mild, he only told her he wished she would play as though she were an intelligent being! And I repeat that his teaching is *splendid*, but it is of the kind which means woe unto the girl who doesn't regard what he says and the one who is really well intentioned and only stupid. He will take a surprising amount of trouble to criticize a very unimportant, or sometimes an important, but very small point, but no girl who has seen another pupil try it, has any desire to show at her next lesson that she has forgotten or disregarded the criticism of that same small point. He is conscientious and painstaking to a fault in discussing a new point, and takes more time than seems at all necessary to explain and show by object lessons how it should be done. But he doesn't often take the same trouble again in the same or a similar case. If a pupil can't apply the remarks he makes on any point in one piece to a similar point in another, she is lost, and if she have no imitative powers, she is lost. A great part of his

Digitized by Google

teaching consists in *showing* you how your hand or finger should look, and in first playing the mimic, which he does to perfection, and then doing the same thing for you in the right way. And in the latter example, one's wits must be very active and one must remember that he rarely repeats, and try to grasp all the points possible. He has told me several times that I must not mind his "rough ways;" that he made an effort always to appear discontented and to discourage a pupil as much as possible. He apparently thinks that if by any means whatsoever, the courage and ambition of a musical talent (its heart and soul) can be killed, or even temporarily crushed, that musical talent is not fit to live or any trouble. He doesn't often more than touch on technical questions; if pupils need lessons in technique, he sends them to other teachers in the Conservatory. He will say in passing: "That run is not quite clear," or "The rhythm is not good there," but he seldom tells you how to go home and *get* the results he demands. To have been taught to make a good use of time in practicing is almost indispensible; unless a pupil can make every ten minutes of his practice accomplish something, he is hampered and would probably wear himself out in the effort to take to his semi-weekly lessons as much prepared work as would be expected of him by his teacher. When I speak of Klindworth's teaching and endeavour to give you an idea of its originality and power, I am constantly reminded of Eugen D'Albert's advice to a young girl who wanted to study the piano with someone. He said: "Go to Europe; when in Europe, go to Germany; when in Germany, go to Berlin, and when *there*, go to the great Karl Klindworth."

We are to hear Rosenthal tonight with the Philharmonic orchestra. He will play a concerto by Ludwig Schytte and Liszt's E major concerto; and as solos, the Haydn variations in F minor, some of the Mendelssohn Songs without Words, a Chopin Nocturne, and his own arrangement of some of the Strauss waltz-themes. This last will probably be very brilliant. The orchestra is to play only one number alone, the Euryanthe overture, I think.

Digitized by Google

On New Year's Eve we went to a dinner at the Klindworth's. They live in a beautiful flat and we passed a delightful evening, with dinner at five o'clock in the German style. Covers were laid for fourteen and only four of the guests were Germans, but we all followed the German fashions—drank each other's health, and when we arose from the table, shook hands with every one, besides saying "Gesegnete Mahlzeit" ("Blessed mealtime," literally translated). We had been accustomed to say "Mahlzeit" at the Pension, but it seemed very strange and formal to shake hands. The Klindworths are vegetarians, so the meal seemed odd in a great many ways. After dinner, Klindworth took us into his "den," which is furnished beautifully and decorated with photographs of all his pupils, many of whom are famous now—such as D'Albert, Sophie Mentor and a dozen others. There is a splendid big picture of Liszt, *his* teacher, draped in black and standing on an easel by the end of his big piano; the fancy little French clock which Liszt used while teaching, and bequeathed, among other things, to Klindworth, is under a glass case on a small stand; and there are batons used by famous conductors, and all sorts of fascinating things. Von Bulow is Klindworth's dearest friend and was a fellow-pupil under Liszt, so pictures and busts of him are everywhere, in both the house and the Conservatory.

After we had been home a little while, a small dance was organized in the dining-room, as the noise in the streets made sleep before midnight out of the question. University students were in their element and devised the most extraordinary pranks to perform. One is likely to get into trouble with them, and it is really dangerous to be out on the streets. We watched the crowds from the second-floor windows, and great sport it was. Every person on the street must yell "Prosit Neujahr!" (which can only be translated "May the New Year bring you blessings!") to anyone he meets, whether they be on the same side of the street or not, and the consequence is, that with tin horns and singing, the principal streets are in a perfect uproar for

Digitized by Google

an hour or two. By the time midnight really came, all the merrymakers seemed to be tired out; they quieted down very suddenly; so that by one o'clock we were able to go to sleep. Altogether, it was a very exciting evening, and exceedingly pleasant and full of novel experiences.

BERLIN, JANUARY 19.

Since my lesson on Monday, I have not been out of the house, as the temperature has been away below zero, but this morning I wrapped up in steamer rugs, jumped into a droschke and went for my lesson, and was fully repaid, for Klindworth was lovely to me. He told me Monday to begin the G minor Ballade (Chopin), and I came home in fear and trembling and practised it ten hours. When I played it for him today he didn't criticise *anything*, changed the fingering in places, and told me it was "all right"; that I could finish learning it alone, and needn't bring it to him again. I am practising the first Chopin Etude, and am to play No. 12 (Opus 10) for him on Monday. Today I said, "I can't hold that chord"—a rolled chord in the left hand of the Ballade. He said, "I can't either; therefore I don't." Last week I practised thirty-three hours, and twenty-seven the week before. I did nine yesterday, which was one reason, I presume, that I played so well for him this morning. I am trying (since the first of January) to make an average of four hours practice a day, and have kept a long way ahead of it so far. D'Albert is playing tonight, and "Die Walkure" is being given at the Opera, and to think that I am "stopping at 'ome!" But what can you do? It is impossible to go to all, even of the best things. Tomorrow night is the Symphony-concert at the Opera House—for which I have my season ticket; and also the Bach Cantatas at the Sing-Akademie.

BERLIN, JANUARY 26.

The sights I have seen today would make your democratic hair positively stand on end. Princess Margaret was married yesterday, and all the visiting royalty is stopping over to have a good time. The consequence is that the Linden is full of royal equipages with military outriders; the shops

Digitized by Google

are gay with flags by day and brilliant with lights by night. I stood in a mud-puddle for two hours yesterday, along with several thousand others, to watch the carriages going in to the afternoon reception. Drummers were stationed just outside the doors and every time a grandee came out, these beat wildly, the people cheered and shouted, and all the officers and soldiers in the Platz making the motion of hand to cap looked like machinery. The Kaiser came to pay his respects to his sister, and was dressed in crimson and gold and riding in a coach all glass and gold, with six white horses, white and gold harness, Generals in uniform for outriders, and powdered-wigged footmen. Altogether I felt quite as though I were in one of my old fairy tales where "the Prince and Princess were married in pomp and splendour, and lived happily ever after." This phrase was always a puzzling one to me. I can remember wondering why a Prince and Princess, who had everything that could be described or imagined, should be doubly blest by being permitted to live ever after.

Tomorrow night, the plebeians are to be forbidden the Opera House, and a grand performance is to be given with only royal blood present. I should like to have a peep at them in all their glory.

I forgot to tell you in my last letter about the circus. Yes; we were really frivolous enough to go one night when there were no concerts and nothing special at the Opera House—to the circus! It is a permanence here, but the performances are changed every few weeks, so that the Germans go regularly; even the Kaiser takes the children every month. We were very "swell," as we had a box just beside the Kaiser's. There is only one ring, which is a recommendation to all Americans who have vainly tried to watch the performances in all three of the rings in the late lamented Barnum's "G.S.O.E"—if you can pardon the slang. The building is in amphitheatre style; all the seats are in full view of the ring and are very comfortable. A very beautiful effect was made with a fountain—which spouted the water a hundred and twenty feet high—and

Digitized by Google

electric lights. I can't pretend to tell how it was done, but it was remarkably pretty. For the last scene the ring is flooded with water, which has quite a Niagara-Falls-like aspect as it rushes in on a sort of platform which is raised twenty or thirty feet over one of the broad aisles, and cascades down into the ring, Electricity is used again with charming effect, the water appearing to change color as it falls. I presume the platform over which it flows is covered with small electric lights in different colored globes. In the intermission we all flocked down stairs to see the horses, and I never saw so many beautiful ones in my life, nor such a pretty building to be called a stable. The floors are marble with bright carpets down the aisles, and at both ends of all the aisles there are huge brass-framed mirrors. The stalls have straw on the floors, loosely and prettily plaited into mats several inches thick, and everything is as spotless and polished as can be imagined.

On our way home we stopped at one of the cafés to eat a steak. This, too, was foreign and strange to me; the air was so full of tobacco smoke, it being almost midnight, that when I first went in I could hardly breathe. There are no separate rooms for ladies, and I believe there is only one cafe in Berlin where smoking is not allowed, and that is a small one; it is one of the things to which one here must become accustomed. Everything was delicious, and doubly so to us because at the Pension they never give us beefsteak. It is funny, at any public place like a cafe here, to watch the amusement of the Germans at our American ways and manners; sometimes it is positively painful to see the strenuous efforts they make to refrain from laughing at us. One eld lady tried to look shocked, and evidently thought we were without a chaperon; but we were having such a good time that she could not resist the temptation to smile once in a while. Mrs. F. is on her wedding journey and is very young looking, so as we had four men with us, besides Dr. F., it did look as though we were two girls out in quest of fun, which it was quite evident we were having.

Digitized by Google

BERLIN, JANUARY 28.

Cold piano keys and hard practice have completely prostrated the little finger of my right hand, it has insisted upon taking a vacation so I am making the best of it and practicing some of the Rheinberger pieces for left hand alone. And I was to play the Mendelssohn Concerto with Klindworth at the next Pupils' Recital! All my plans are changed by the reprehensible behaviour on the part of my small digit, for I have been doing nothing except practice, even staying away from the opera so that I shouldn't get tired,—and now I shall do *everything* except practice. So tonight we are going to the new opera "Bajozzo," and Tuesday to hear the Elijah. Wednesday, Clotilde Kleeberg gives a piano-recital and Saturday, I suppose, I shall go to the Klindworth recital though it will be somewhat like attending my own funeral. Still, I shall play when my finger gets well, so it doesn't really matter much.

I supported my end of a brilliant conversation with a German who refused to speak a word of English at dinner this evening. He asked me if I had walked somewhere or had taken a droschke. I understood him to say something entirely different and replied that I didn't know. He looked a little surprised, then proceeded to put his question into English. This was the result: "Was you in a droschke, or have you walk?" I grasped his meaning then and we continued. He is very different from most of the German men I have met; they generally insist upon talking English, even if they know only a few words. They seem to think the way to learn more is to repeat as often as possible what they already know, regardless of sense or circumstance. One of the clerks at Bote and Bock's, who speaks "a few" English, asked Professor C. the other day, "Are you *married*, or *engaged?*" with an upward inflection and a winning smile, as though he thought either was a probability, and he wished to have an opportunity to offer his congratulations.

BERLIN, JANUARY 30.

We had a long evening of it the night we heard Leoncavallo's "Bajozzo" ("Pagliacci," in the Italian form) *for*

Digitized by Google

there were three things on the programme. First, Mozart's "Bastien and Bastienne", a delicious little "shepherd's piece" of one act, written when the composer was twelve years old; then "Bajozzo," which is about the same length as "Cavelleria Rusticana;" and finally, to cheer us up after the tragic ending of "Bajozzo," we had the "Slavische Brantwerbung," which is simply a pantomime ballet with the orchestra. Some of the Brahm's Hungarian Dances are used, and a great deal of the dancing is very wonderful. People are beginning to praise the music of Bajozzo, the new opera, and *on dit*, that the singers are exceedingly pleased with it. I never saw a more enthusiastic audience, and certainly actors and orchestra make the most of music and play. Everyone says it is to be the favorite opera for many a day. One young American here who has heard the "Cavelleria" thirty times, and, I need hardly say, is stage-struck, has now transferred her adoration to "Bajozzo," and raves as madly over this as she did over the other. The right of publishing the German edition of the score has been bought for a hundred thousand marks. The purchaser, at least, has faith in its lasting qualities. The plot itself is rather vulgar: Bajozzo (a tenor) is the manager of a traveling circus; the other principals are Colombine, his wife; Taddeo, a clown, who loves Colombine; and Silvio, a young peasant, who is also in love with Colombine, and has followed the company from village to village. The prologue is one of the prettiest things in the opera and is sung by Taddeo, who puts his head, in its pointed clown's hat, through the opening in some soft curtains which hide the stage from view. He pulls these aside as he finishes, and the travelling wagons enter the village with a discordant blowing of horns and beating of drums, while the children shriek and frolic in irrepressible glee, clinging to their mothers' skirts. It is a hot August day and the people, as the wagons disappear under the tents to be unpacked for the evening performance, stroll away two by two, leaving Colombine alone. She sings thoughtfully of her lover Silvio, and then, hearing the birds, she bursts into a beauti-

Digitized by Google

ful bird-song which attracts Taddeo, the clown, who is painted and made up into a horrible-looking creature. He sings to her sentimentally that she has bewitched him, and finally reaches the point where he tells her that he loves her. Her only answer is a highly-amused laugh, which maddens him, and he goes off shaking his fist. Then Silvio appears, cautiously climbing over a stone wall at the opposite side of the stage, and there is a beautiful love-scene. After several protestations, Taddeo's painted face shows itself through the leaves of the trees, and he is just in time to hear Colombine swear to her love for Silvio, so, to revenge himself upon her for having laughed at his love, he goes to tell her husband, Bajozzo, and returns with him in time to hear the plans which are being made for an elopement. Bajozzo rushes immediately from his concealment, but his wife sees him first and warns her lover, who runs, and is followed, but vainly, by Bajozzo. As he endeavours, upon his return, to force his wife to divulge the secret of her lover's name, he becomes so frenzied that he attempts to kill her, but is prevented by members of his company. He is devoted to his pretty wife, and the song he sings when left alone on the stage is at once the most pathetic and dramatic touch in the whole opera. He tells himself bitterly that he must act, as usual, that evening, and continue to laugh and grimace for the money it will bring—and the curtain slowly falls on the first act. The second act is a play within a play, and is a beautiful scene. The peasants are gathered before the little stage in anxious expectation, waiting for the play to begin. As the curtain rises they take their places with exclamations of delight. When Bajozzo arrives at the part in the play where he demands the name of Colombine's lover, he forgets that he is acting, and gets beyond himself, and before the audience realizes what he is doing, he plunges a knife into his wife's breast. She involuntarily answers his question then, for as she dies she gasps Silvio's name. Bajozzo turns, and, to finish the tragedy, stabs Silvio, who falls dead. Then, as though his passion were spent, he lets his wife's body slip

Digitized by Google

slowly from his arms to the ground, and stands there as though unconscious of all his surroundings, while the motley crowd look on in silent awe and horror, and Taddeo, the clown, turns to them and says, "Go quietly home; the play is over."

The beautiful "Elijah" was a great contrast to this, and was splendidly given, a new alto making her appearance. As I had the score I enjoyed it intensely, though it required quite hard thinking to follow all the orchestra instruments and the voices. The most beautiful parts, at least to me, were Elijah's aria "It is enough;" the angel's "O rest in the Lord;" and the tenor, "Then shall the righteous shine forth as the sun." The last quartette, "O come, every one that thirsteth," was omitted, and even then, we didn't get home until eleven o'clock. Tonight we are going to one of the Tisch concerts and I have just bought tickets for Consolo, the Italian pianist, who is staying here in the house.

In my enthusiasm over "Bajozzo," I find I haven't mentioned half the concerts I have heard since my last letter. Besides a symphony-concert at the Opera House, which included Cherubini's "Abenceragen" overture, the Mozart Jupiter-symphony, and Beethoven's Ninth, beautifully given, I have heard several of the popular concerts at the Philharmonie, D'Albert-Carreno, as she calls herself now, and Max Bruch's "Christmas Hymn," which he conducted himself. Clara Bruch sang the alto solo and the whole conception is magnificent. The organ begins on a single low note and plays a few bars before the violins, almost imperceptibly, join in. Then the tenors begin, and it is all so perfectly managed and blended that it sounds like one wonderful instrument touched by the hand of a master.

We have also heard D'Albert again; he played a very heavy programme to a crowded house at the Sing-Akadamie, and it seems to me he has really improved since he came back from America. One wonld think it almost impossible to show improvement in what is so near perfection already. You see I have not yet transferred my allegiance!

ELIZABETH WORTHINGTON.

[TO BE CONTINUED.]

Digitized by Google

INDIAN MUSIC.

An Address delivered in Washington, D. C., April, 1894, by Miss Alice C. Fletcher.

IN presenting a few of the salient facts concerning Indian Music which have been discovered by Professor John Comfort Fillmore and myself, with the invaluable aid of Mr. Francis La Flesche, I shall speak only of those songs which we have obtained from native singers in their own homes. The tribes whose music has been transcribed by me dwell between the Great Lakes and the Pacific Ocean, north of the 40th parallel as far up as Alaska. Many of these tribes inhabit the same territory which they occupied when the light of history first revealed them to us. These Indians represent several linguistic stocks and present various phases of tribal organization and government; they also differ in their artistic gifts and attainments, as well as in the elaboration of ceremonials pertaining to their different cults. Many of these tribes are not to be classed among the more advanced who live in fixed habitations, but none of them can be regarded as types of primitive man. Every student of anthropology recognizes that long ages of struggle lie between the dim dawn of man's advent upon the earth and the period when the first search-light of investigation was thrown upon the red men of America. Their songs, therefore, cannot be regarded as primitive music, strictly speaking, since they are the product of a people who are a long way removed from the simplicity which the analogies of Evolution suggest to have been characteristic of primitive man. We must bear this fact in mind as we examine these Indian songs.

It is no part of the purpose of this paper to speak of my investigations as to the birth of musical instruments. I must forbear even touching upon the evidence I have found

Digitized by Google

of the *raison d'être* of their invention. I have only time to call your attention to the controlling influence which instruments have acquired; how they have come at length to master the man who made them.

As far as I have been able to learn, there is no race or people possessing a theory of music who have not been indebted to musical instruments for the means by which their theory has been worked out. It does not seem too much to say that musical instruments have been largely responsible for the rules and practice of the so-called schools of music among the different nations of the Eastern continent. From all that we know at the present time, it seems to be evident that before the instrument had been evolved, and man could listen objectively to his music, during the long period when the human voice was the sole means of musical expression, the mind of man was not stimulated to make observations upon the relations of one tone to another. He may be said to have possessed no conscious method; to have followed no known or accepted artificial rules in the composition of his songs. He seems to have sung because of an imperative impulse to voice his aspirations, his joys and his sorrows: emotions that could in no other way find satisfactory utterance. It is because these Indian songs are entirely uninfluenced by any theory of acoustics or rules of musical composition that they are of such great value to the student of music and the student of man. In them we discern some of the underlying natural laws which govern musical expression; and they are a revelation to us, that musical expression is a necessity to man who would know himself and be known to his fellow beings. His song voices emotions that lie outside the realm of words.

A learned writer, speaking upon the evolution of man, has said that the development of the hand may be said to have ceased with the invention of implements. A similar remark might be made as to the development of vocal music which has been largely arrested by the invention and multiplication of musical instruments. So greatly has the scope of musical expression been enlarged and changed since the

Digitized by Google

time when the song was man's only form of melodic utterance, that the voice could now be silenced altogether and yet nine-tenths of our music remain undisturbed. This is a startling fact; and its appreciation will help us to realize the importance which instruments have assumed and will prepare us to understand how our ears have been trained, both in enlargement and limitations, by these instruments. By them we have been taught to hear certain sounds they produce and to ignore certain others made by them; so that few of us hear, at one and the same time, all the noises instruments are making. I suppose we have all met persons with intractable ears, who would persist in hearing the hammers of the piano beating upon the strings; the buzzing of the organ-pipe; the scraping of the hairs of the bow upon the strings of the violin; or the burring of the breath in the wind instruments. To such persons, the machine is more audible than the tones which the machine is producing; and the intended music can be heard only with great difficulty. I have known a few instances where this peculiarity was very marked; where instrumental music was a torture; and where songs, enjoyed when rendered by the voice alone, were blurred, distorted and unrecognizable upon an instrument. That such instances are exceptional shows how general is the subjection of the ear to the conventional training it has received in the use of instruments.

The Indian has not our ear etiquette, if I may use the word. Whatever may be his conventional training, it is not ours. I have watched an Indian the first time he heard one of our instruments, the violin or the piano; he would utterly fail to hear the music. The thud of the hammers upon the piano wires, or the scraping of the bow across the violin strings, confused his ear and drowned the melody. I do not know how long it would take these puzzled men, if left unaided to find out that these instruments were rendering songs with which they were perfectly familiar. In every instance under my observation the Indian has had to be led, from the known to the unknown; has learned to hear what our instruments were doing by the addition of the voice;

Digitized by Google

his ear, thus appealed to by familiar sounds, has been led to discern the similar tones of the instrument; and then, being induced himself to sing, he has been gradually left to go on alone with the instrument. When it had fully dawned on him what the instrument was doing, his laugh of pleasure at the discovery has been as delightful as it was natural.

I call your attention to the fact that those sounds made by a musical instrument which our ears are trained to ignore are most prominent to the Indian when he hears the instrument for the first time; and those to which alone we listen he must be trained to hear, by means of the sounds with which he is familiar. I emphasize this fact, because it is very significant to the investigation of Indian music.

I do not know how many persons here present have heard Indians sing; but, be they few or many, I am pretty sure they were inclined to consider the sounds they heard strange, and, most likely, unmusical. I have watched many persons of my own race trying to listen to Indian singing; trying to catch the melody. They were much like the Indian when first confronted by a strange instrument; the unfamiliar sounds caught their ear and engrossed their attention to the exclusion of the music the Indian was rendering. The peculiarities of voice and manner of singing which the Indian himself ignores, which are to him no more a part of his music than the hammering and scraping of our instruments is a part of our music, these ignored sounds being most audible to us have received most of our attention, often preventing the hearing and appreciation of the true music of the people.

The music of the Indians is solely and simply vocal. The people know no other way of expressing emotion in melodic form. Their songs are compositions which have in them nothing borrowed from instruments, nothing of artificial instigation, and such beginnings of art as we may discern in them cannot be accounted for as suggested by the mechanical devices which belong to a later stage in the history and development of music.

An Indian melody never serves two sets of words; there

Digitized by Google

is no instance where the people have a custom like our own of singing the different stanzas of a ballad to the same tune. In the Indian mind there seems to be so close a correspondence between the idea the words convey and the music that he cannot tolerate a divorcement and a new association. The rituals sung in various ceremonies are no exception to this rule. It is true, the musical periods are repeated over and and over again in the recitation; but they are repeated only so long as the subject remains the same; as soon as the topic changes, the music changes also. For example, in the ritual which recounts the birth of the corn, its growth, when it puts out its leaves and shoots upward, the forming and ripening of its fruit: all these phases in the life of the plant are related each one in a different musical strain.

A large proportion of Indian songs are entirely without words, syllables being used to carry the tones. These syllables, I am convinced, are not parts of archaic words, or fragments of words that have been borrowed from other tribes and their meaning lost, as has been suggested by some writers. It is true that there are songs which have fragments of words; but these are quite distinct from the syllables which are used solely for musical purposes. These characteristic syllables afford a most suggestive and interesting study; but the limits of this paper cannot include their consideration. That they exist and are so largely used emphasizes Indian songs as purely vocal utterances of emotion.

Perhaps the most striking peculiarity of Indian music is the lack of definite pitch; for there is no such thing as a standard pitch among the Indians. They have no mechanical device by which to establish or to promulgate such a pitch. Where a standard pitch exists and its use is enforced, social conditions are implied that do not obtain in an Indian tribe. The indian starts his song where the natural quality and his present mood renders it easiest for him to sing it. A tenor will naturally sing upon a higher pitch than a bass; a soprano will differ from a contralto. The pitch of a song depends upon the individual; but it in no

Digitized by Google

way affects the intervals of the tunes. The tune is the same whether sung by a low or a high set voice. Freedom in the pitch of a song is not peculiar to Indians but belongs in a measure to all vocal musicians; and although our ears are trained by instruments, tuned to a certain standard pitch, very few persons can unaided, strike a given note with perfect accuracy. Many causes operate, even among skilled singers, to make them flat or sharp a tone. Emotion, physical exaltation or depression, cause variation from true pitch. This variation we all recognize as a part of the personal equation; and we would consider it strange if any one should insist that these deviations from pitch are striven against by all trained singers; but they are the rule, rather than the exception, in all persons who have not been carefully drilled in singing.

With the Indian there has never been anything we should call vocal training,—any drill as to pitch. Some Indians, like some white people, always sing flat; while some Indians, like some of us, have what we call natural musical ears, and they sing in tones surprisingly near to our standards. Such Indians are recognized by their fellows as musical leaders, best singers, men whose services are sought and paid for on occasions of festivity. The fact that a certain correctness of intonation is recognized as good singing by the Indians and that the possessors of such talent are often maintained by the proceeds derived from the exercise of their musical skill is most important to be considered by the investigators of Indian music.

Did time permit, I should like to speak at length of the difficulties which attend the hearing and the transcribing of Indian songs. Social and religious barriers are often well-nigh insurmountable even when mutual trust and personal friendship prevail. Those who have had field experience know that the Indian, like every other human being, does not willingly submit to curious observation; and what we really know of him has been gained solely by those who have been able to enter into his thought and feeling by the common avenues of humanity.

Digitized by Google

There are difficulties also which lie in the music itself; in the manner of its performance; one's educated ear is perplexed by the constant *portamento* of the voice of the singer. He rarely leaves one note until he has, so to speak caught on to the next. He never takes a clear step; the result being a continuous gliding sound, confusing to those who have been taught to attack a tone with precision. But while he enjoys this blending of tones and is disturbed by the breaking of the voice in our singing, the Indian has, for the purpose of expression, certain devices which, to the investigator, break his tune in a confusing manner. For example: when a man has received a gift of a horse, he sings the customary song of thanks as if he were riding the animal; his tones are jarred and jolted as by the galloping of the horse. Now, if, in noting this song of thanks, one were to transcribe with phonographic exactness these jars and jolts, he would make a serious mistake; for the same song when sung in acknowledgement of the gift of a robe would be entirely free from them. So, again, the tremolo is used in Indian music to express fervor and stress of emotion; but if one should indicate this tremolo by a series of short notes, he would be corrected and told to make the voice tremble and not to put in so many distinct tones.

I will not now speak of the *timbre* of the Indian voice, nor of its management, nor try to prove what is so self evident: that singing out of doors tends to strain the voice and so injure its tone qualities as to interfere with the cultivation of beauty and delicacy of intonation. I only mention that the Indian himself is more concerned with the response of the song to his own mood than with its effect upon his own ear or upon that of others. His use and enjoyment of music is emotional rather than intellectual, and the songs themselves bear little evidence of what we should call sustained musical thinking.

Indian music, and, I may add, all folk-music, can be studied in two ways: as music, that is, as an expression of human feeling in melodic form; or the physical peculiarities of its tone can be registered and analyzed. These two

Digitized by Google

methods of study should not be confused or confounded, as they lie along different lines. The purely physical aspects of Indian music lie outside the scope of this paper.

In my field-work, while transcribing Indian songs, I made many experiments in notation, for I was, at first, a slave to my previous ear-training, and the inaccuracies of pitch which I heard seemed to me a matter of importance. So I invented signs, which I used when I wished to indicate a variation of a comma here or a comma there, according as the singer flatted or sharped a tone; with the result that I had as many differing records of a song as the number of persons who sang it to me. This set me to thinking and to listening with more freedom. I sang often with the people and sought to let myself be led by them; and on my return from the field, I recorded the variations of untrained singers of my own race; and to my surprise I found them equally numerous. So I came to the conclusion that were I to transcribe all the minute deviations from pitch of the average singer, I should present a caricature rather than a true picture of what was a familiar tune. This conviction sent me back to my notes of Indians songs, and I sought to find what was common in my many varied records, and thus I discerned what the Indians were aiming to sing. Having cleared the songs of personal imperfections and common mannerisms, upon my singing them, they were pronounced correct by each and all of the Indians who had given them to me.

In consequence of these experiments I returned to the notation in common use for transcription of Indian songs. This notation is intelligible; a most important point. It is liable to no misconstruction and the record is available to every one without the expenditure of time and effort in translation. I need hardly say that it is equally adapted to the voice, the piano, the organ, the violin, the flute, or any other instrument having the requisite range. The score played upon any instrument will truthfully give the music. The notes tell what the Indian expressed in melodic form; but no instrument can reproduce the human voice and the

Digitized by Google

songs played upon the violin or flute or piano will not imitate the Indian voice peculiarities. The personal element, the distinctive qualities of tone, cannot be represented by any mechanical device we possess, not even with exactness by the phonograph, nor by any system of notation, however elaborate. This personal element in singing, however, is quite apart from the music itself. Home, Sweet Home, as given by Jenny Lind and as ground out of a hand-organ produces very different sensations; but the tune is the same in both cases.

In the Monograph on Indian Songs, published by the Peabody Museum of American Archaeology and Ethnology of Harvard University, the songs appear as harmonized. This harmonization has not been made for the purpose of dressing up the melodies, for modernizing or changig themn in any way, nor for the importation into them of any of our own notions. No one who seriously and intelligently studies this presentation can fall into so grave an error as to suppose this harmonization has been arbitrarily imposed to carry out any preconceived theory; it has come about, as I shall show, as a matter of necessity.

When I played these songs upon an instrument to Indians who had learned to hear the tones of an organ or piano, in the manner I have already described, the melody, as they sang it, when played as an unsupported solo, did not satisfy them. The song was pronounced correct, but it was unsatisfying; there was something lacking. I could not divine the reason, nor could the Indians help me. I was greatly puzzled and worked up on the matter a long time. Many of the songs I had noted were chorals or choruses to be sung by many persons, men and women together, in unison. When I was playing them by myself, I instinctively added chords, almost unconsciously. The chords gave the color which the melody alone lacked to my ears when I tried to recall the song as I heard it. I attached no significance to the satisfaction I felt in the surported melodies, but attributed it to the demands of my own musical training. I cannot now be positive whether it was

Digitized by Google

by accident or whether I purposely played a song with chords to some of my Indian friends; my astonishment at the result has obliterated the memory of just how it came about. The Indians exclaimed: "Why haven't you played the song that way before? Now it sounds natural." The men had no idea what I had done; only that the song had become satisfactory. I have repeated these experiments hundreds of times and always with the same result. I mentioned this fact to Prof. Fillmore, and he has made hundreds of similar experiments. This discovery, so simple and natural from one point of view, so unexpected and almost incomprehensible from all previous ideas of Indian music, has led to important results. Under the technical knowledge and genius of Prof. John Comfort Fillmore, has been demonstrated the reason why the Indians require this method of presenting their songs; demonstrated from the structure of the songs themselves. The songs as published satisfy the Indians; not one or two of them, but all the best singers of the tribe. No other method would content them, for in no other form did the songs sound natural to them when played upon an instrument. The insistence of the Indian upon this method of presentation as the only correct one, has resulted in the unfolding to us, with singular clearness, the intent of the Indian singers, and has also shown us, in an unmistakable manner how the songs are built.

This manner of presenting Indian songs is no invention either of Prof. Fillmore or myself, and exhibits a striking fact in the history of music and in the study of man; a fact that is far-reaching in its influence. It is impossible to display these songs before an audience; they must be carefully studied to understand their structure. Many of them embody in successive notes chords that in the harmonization are struck simultaneously on the instrument; indicating that these chords are fundamental in the structure of the song, and that the Indian is, so to speak, unconsciously conscious of them; that the chords are in some way present to him when he sings in succession their component notes, the only

Digitized by Google

way harmonization could be attempted with the voice alone. It must never for one moment be forgotten that there is not a chord published in the Monograph but has been subject to Indian criticism and direction. Many of these criticisms have led to startling disclosures of Indian feelings in music; for instance, the preference for a major chord at the close of a minor song. Any scholarly musician who will study the harmonies of these songs will discern that there is not a chord used which is not implied in the structure of the songs themselves. I regret that it is impossible for me to give at this time a full exploitation of these remarkable musical products of the untrained Indian; that would require us all to be technically expert musicians. I must refer any inquiring musical specialist to the monograph.

A large number of these songs lie along the line of the pentatonic scale, one of the simplest known. It is composed of a succession of tones within the octave, having the fourth and seventh of our major scale omitted. We have here the Tonic chord, 1, 3 and 5, and perhaps 8. The second and sixth are bye-tones. This scale is certainly natural, if universal use can bestow that title. It is found among all peoples where music has been observed; it is the scale in which the folk sing in China, India, Russia, Africa, all over Europe and in America. It is "major or minor as you change the center of gravity," to quote Prof. Fillmore's apt phrase. The wide distribution of this scale and its existence alongside of highly artificial schools of music, would seem to prove it to be the natural scale of unsophisticated musical expression; to be accounted for by the operation of the laws of acoustics and the structure of the human ear.

Omaha songs, however, present examples of much more complicated scales, and many are not translatable into any known scales. All, however, are amenable to the laws which underlie and govern harmony, and all become intelligible when interpreted by these laws.

The notion formerly prevailed that there were people to be found who spoke a language that was a jargon. Philological research has dispelled this conception of human

Digitized by Google

speech, and we now know that wherever man speaks, his language has a structure more or less elaborate. The facts are now before us to prove that what is true of man's words is also true of his music, this, too, is no random utterance, but has its structure; as definite as that of language, Harmony being to music what Grammar is to speech.

Language is intellectual, the tool of the mind, primarily, to speak broadly; and the languages of the earth represent many and various forms of structure. If a more universal common structure prevails in vocal folk-music, may not the reason be that the emotions of the heart of man are more in common the world over than are his intellectual ideas? These separate, while the former unite the human race.

ALICE C. FLETCHER.

Digitized by Google

THE PIANOFORTE SONATAS OF BEETHOVEN.

THERE is room for a great renaissance in current methods of music teaching, with reference to acquainting students with the works of the leading authors in sufficiently large body and thoroughness of study to educate them into a true understanding of each author, and of the place of his works in the great body of tone-poetry. Singularly enough the greatest authors are the ones most neglected. If we go through the leading conservatories and ask the most advanced pupils in the department of the pianoforte how many of the sonatas of Beethoven, for example, they have played, we will rarely find one who has studied more than four or five, and as a rule they have studied no more than three or four—and these at such long intervals apart as to make each one in its turn like an introduction to a new style.

Beethoven as tone-poet is more an abstraction, a reputation, an unknown celebrity, to nearly every music student, than such later writers as Schumann even, caviare to the general as many of the works of the latter at first find themselves. One difficulty in the way of a fuller appreciation of Beethoven is to be found in the combination of depth and reserve in his chief works, combined with the fact, more and more appreciated, that the greater sonatas are very difficult from a technical standpoint, and require also rare powers of finesse on the part of the interpreter. It is so easy to tear Beethoven to tatters by just a little over-doing his nice points.

The mere range of mechanical difficulty in his works is something enormous. The little sonata in G major, opus 14, is quite practicable for a pupil in the fourth grade. The allegro movement has a slight difficulty of twos against threes, but this is not made a serious matter nowadays. The

Digitized by Google

second movement, the charming little theme of staccato chords, with alternating phrases of delightfully legato harmonies, is varied in a taking manner, which nowhere presents any difficulty except the need of a certain moderate amount of musical intelligence. That the final results of doing the work well is also nothing great, goes with these easy conditions; for in music, more than in any other art, it is emphatically true that nothing comes out of nothing. There is indeed a still easier pair of sonatas, the two marked opus 49. And in the second movement of the second of these there is a theme which is curiously suggestive of the old-time favorite "Buy a broom."

From these childlike and bland inspirations (which were probably written to please a music publisher, or for some pupil in an early stage of progress) the distance to such works as the great sonata in C minor, opus 111, is prodigious—and is covered by absolutely no other composer for the pianoforte. The last sonata and several before it were for a long time regarded as fatally wanting in beauty. All the later works of Beethoven have suffered in the thought of critics and players from the mischevious "Beethoven and his three styles" of M. Von Lenz, the easy-writing Russian student. His theory (quoted most likely from some still earlier breeder of mischief) is that in the works of Beethoven we are shown three styles: In the first it is the youthful Beethoven, still under the influence of Haydn and Mozart. This department embraces all the piano sonatas up to opus 13, the Pathetique. Then we come to the period of his real maturity, wherein all the works are clearly and delightfully done, and deep and strongly contrasted musical thoughts follow upon one another with a prodigality truly masterly. This takes us over to the Appassionata, and the Waldstein sonata in C, and perhaps a little farther. Then we come to a third style,—embracing works written after Beethoven had become perfectly deaf, and could therefore no longer correct his writing by the evidence of his ears. Moreover, he had soured by many disappointments in life, and was beginning to be neglected in favor of younger and

Digitized by Google

fresher musicians. He was often in ill-health, and in fact somewhat morbid. It is on these grounds, only, so they say, that the unclearness of form in the later works can be accounted for, and the fantastic effects are merely the efforts of a brain disordered and tired, if not absolutely diseased. This is the theory, and a charmingly plausible one it is to the average reader. There is not a word of truth in it—absolutely not a single word.

That there are great differences of style between the writings of the Beethoven of 1795, a piano virtuoso as well as a somewhat over-bold and independent young man, and the Beethoven of 1822 and 1825, is indeed true. But that the later works are any of them morbid in the sense alleged by Von Lenz, is wholly untrue; still less is it true that they manifest even the slightest defects arising from want of actually hearing them performed upon a piano. On the contrary, if the reader happen to have at hand the "Rondo Capriccioso," opus, 129, written just after the much discussed, but now Wagner-explained, Ninth Symphony, he will find a theme as much like Haydn's as two peas. But when we follow the development we encounter a free fantasie such as no masters but Bach, Beethoven and Schumann ever had. And the queer thing about it is that it is so thoroughly playful and good-humored. Beethoven himself once called it the "search after a lost groschen;" the old women hunts in the cupboard, under the dresser, on the windows, and everywhere in the whole house for her lost groschen. So it goes with the treatment which the playful theme gets. Even as one listens to it and realizes that no master but Beethoven would ever have done it, it still seems incredible. Indeed, I have a theory about this "lost groschen" rondo. I fancy it was a sort of an album leaf which Beethoven wrote when he was young, and in fact while under the domination of his sweet but inefficient teacher, Haydn. Taking it to the piano (I forgot that he was now unable to hear)—taking it to the light he reads it and says, "Is it possible that I ever wrote this?" Then he plays it. As he plays the charm of the childlike idea comes

Digitized by Google

over him again, and once more he is a youth under the trees of the country, or engaged in some pleasantry. And so he carries it on in his fantasy, and the existing piece is the result of the old man musing upon this production of his boyhood. Such I say, is my theory. It is derived entirely from the work itself. Curiously enough the first time I ever heard it, Mme. Rive King played it to me, her husband first asking me to listen and tell who wrote it. When she played the theme, the first two or three lines, I answered at once "Haydn." "Wait," said King. So I waited. Presently the fun began, and it needed but a very few strains to make me cry out "Beethoven"—for there could be no mistake about it. While the characteristic Beethoven touch, the deep and heartfelt Adagio, was wanting, there was nevertheless an undertone of power which the lover of Beethoven will soon know to feel different from any other composer whatever. There is also another merit about this rondo, which still further shuts it off from the operation of Von Lenz's "fool theory." It exactly fits the piano. Botch indeed! Let some living and hearing composer place musical ideas better upon the instrument, if he can.

Seriously, the idea that Beethoven's style suffered from his being unable to hear is the most absurd of all. It shows such a delightfully childlike misapprehension of the manner in which musical ideas come to the composer. According to these critics a deaf person should gradually become unable to write a pleasant sounding letter—because he cannot hear it read. "But this," they say, "is different." Is it? What does the composer write? Is it something which he hears, or something which he tries to make up? Certainly he writes exactly what he hears—what he hears, *i. e.*, in the chambers of the soul. A pregnant idea sounds to him out of the eternal stillness, and straightway it goes on and develops into something noble and grand—spins itself through, just as some heavenly orchestra might play it; and this when written down becomes the composition of a master. Who knows where he got it? Does anybody? Am I composing as I write this? Or am I merely setting down something

Digitized by Google

which a more potent intelligence is passing through me unconscious, as the mild current of the Morse wire might pass through the body without being felt.

When Beethoven retained one of his manuscripts in hand for months and continually retouched a note here and a note there, until the copy looked as if it had had a fit of sickness (which however was always unto health), what was it he was doing? Was he trying to "compose" it better? Nay! He was merely changing a note here and there in order to make it agree more perfectly with the heavenly pattern shown him on the mount. Thus it is with all great arts. Behind the artist there are the spirits of higher intelligence which shine through and impart to his work that clearness and that grip upon the hearers which no small art, however cunningly executed, can ever have. It is spirit in the work which shows and controls; and it is the command of the spirit before which our admiration bows.

Speaking of the higher qualities of tone-poetry, there is one respect in which Beethoven stands head and shoulders above all others. It is in the lyric. A Beethoven Adagio is something entirely different from any other slow movement known to music. There is in it a rising above time and space, a calm contemplation, a spiritual clearness of hearing, such as no other composer for a moment touches. Haydn labors when he endeavors to be profound; Mozart is often tedious under the same circumstances, though at times Mozart touches a very high note in this scale of eternal blessedness. As for instance in the slow movement of the Jupiter symphony. But on the piano this mastery forsakes him. But with Beethoven this knack was innate. In the first sonata, that in F minor Op. 2, dedicated to Haydn, there is a most charming Adagio, having this art almost in the same vein as in the last and greatest of his piano poems. And the curious circumstance is that it had been composed in the year 1784 as part of a string quartette, when the boy was but thirteen years of age. Beethoven threw away the quartette, but saved this lovely movement and put it where we now find it.

Digitized by Google

The Beethoven cult has suffered from one bug-bear; it is that of the sacredness of the sonata form, and the principle that if you would hear a part of a sonata it is wicked not to hear the whole of it. There is a somewhat in Beethoven's sonatas giving unity to the whole four movements. There is a somewhat of this sort which we do not find to anything like the same extent in the sonatas of any other composer. Many and long have been the searches for the sources of this feeling of unity, where neither key, motive, or other external element appears to afford any kind of material vehicle through which the spiritual something which we feel as unity, can come to expression. Some years ago I propounded the theory that the constant pulsation of the rhythm was the inner principle of unity between the different movements of a sonata. In many cases this is very close. For instance the 16th note in the Introduction to Sonata Pathetique goes at about the same rate as the whole note in the Allegro; in the slow movement the original rate of the 16th is resumed; but in the finale if we carry this rate through we get either a rondo much too slow or else a rondo much too fast, according as we apply it to the half note or to the whole. My own opinion is that in Beethoven's time they probably played the rondo in this slow rate. Allow the unity to "slide" at this point. If we are going to play Beethoven, the first advisability, if not necessity, is to play him in a likeable way.

Speaking of the slow movements, the principle of complete sonatas or none has worked against the interests of a vast number of music lovers for many years at this point. The Beethoven Adagio almost always has in it the intelligibility of a folks song, combined with a seriousness and a power of sustained sincerity which we never find in any other master. These qualities appeal to a large number of music lovers who as yet are not cultivated up to the point where they will take pleasure in the more peculiarly musicianly elements of a sonata. I refer particularly to the elaboration, that part which follows the double bar in the Allegro part. In the whole thirty-two sonatas for the piano

Digitized by Google

there are at least ten or twelve of these slow movements which every sincere lover of good music would immediately enjoy for his own study, if once he could hear one of them played, and dare to approach them as to a sonnet from a revered and dearly loved friend.

While Beethoven was humoristic to a degree, and one of the bluntest men on record, and sincere to a fault, he is by no means the sort of person that you feel like running in upon off-hand, merely for a second. I was much struck with a remark of that charming genius, Mme. Carreno, apropos to this point. I had just been hearing her in the Appassionata at a recital, and was saying how I liked it; when she remarked (apropos to something I have now forgotten) "When I play Beethoven I am as if I were in church." And so she was. And why not?

The sonata is a music-form which is neither to be revered nor to be condemned. It was a great find in its day. It was the art of contrast which gave it the validity which it got about the beginning of this century. Just as Bach was all his life long a writer of fugues, so Beethoven was all his life long a writer of sonatas—for the symphony is only a larger sonata for more instruments; and the chamber quartettes and trios and so on are simply some more of the same. And just as Bach was at home in the fugue, so that he could and often did improvise in it, Beethoven spontaneously thought in the sonata form. Nevertheless, from almost the beginning of his career as composer, he showed a disposition to over-pass its boundaries.

This will come out more plainly in a few historical apperceptions. Beethoven was a self educated composer. Playing in the orchestra at Bonn at the age of eleven, he had become a sort of under conductor by the time he was fifteen or thereabouts, and it was part of his work to adapt the music of the operas to the resources of the band to which he belonged. Hence he had an excellent practical schooling in orchestral playing and in the sound and powers of all the instruments. He also learned early the habit of work and

Digitized by Google

of responsibility. Nothing gives a better idea of the innate spirit of power that the boy had than that the orchestra, (which most likely was filled up with venerable sticks accumulated and handed down, as all the established German orchestras are)—than that the musicians should have permitted so young a boy to lead them, particularly when it does not seem to have been a question of ducal patronage or authority, but of convenient arrangement between him and Neefe, the musical director. And so the boy began to write as soon as he was ten years old, and went on at it all the time. He was no prodigy. His boy sonatas are child sonatas and nothing more. The mighty spirit of *doing* was there, but the depth was yet to come. And so when he had arrived at Vienna in 1790 and begun his lessons with Haydn and Albretchberger he had been a composer to some purpose. About sixty compositions figure in Thayer's chronological list ahead of the first three sonatas which stand in our books as Op. 2.

And what a guantlet were these three works to throw down! I fancy that each one of them is modelled after some eminent composition by some celebrated contemporary or predecessor. The first one, the sonata in F minor, is certainly after one in the same key by Friedmann Bach. The second I think must have been after one by Haydn ; at any rate the style is Haydnish in many parts. The third I have been unable to place, but I am none the less certain that its prototype might be found. It far surpassed the most elaborate concertos of Mozart, in freedom of handling the piano, in breadth of technic and in depth of tone required. But the first two sonatas are also princes in their way. The sonata in F minor is indeed much like the one by Bach. And it differs from all the other sonatas (except the last) in having no lyric second thought as complete contrast to the thematic spirit of the principal theme. This of F minor goes straight through, with power and decision, and with contrast indeed, but the lyric idea is only half developed. Nor can this have been for want of power, for we find immediately following a second movement, the Adagio before

Digitized by Google

mentioned, which is pure lyric, and as beautiful as the most charming of Mozart's cantilenas. Then follows a third movement, a sort of Minuet, after the style of Haydn. But thereupon a Finale which is Beethoven pure and simple. Here we have the headlong haste and the indomitable force of the godlike youth; and after the double bar a contrast the like of which you will search the completed works of Mozart and Haydn in vain to parallel. The principal theme of this presto is strongly accented. Three strong chords in succession are accompanied by triplet arpeggios in the bass. Thus the entire first part of this movement is immensely vigorous from a rhythmical standpoint; but after the double bar what is it we hear? A sweet and lovely lyric melody, placed upon the simplest possible chords, and accompanied by a simple bass which is silent upon the accented part of the measure. Beethoven knew that he had hammered the accent in so faithfully throughout the page before it that there was not the slightest likelihood of any player or hearer losing sight of the meter. After this few moments of peace then again the turbulence and drive to the very end. This would be counted a master work if it stood in the volume of any other composer; but here it is merely the outer gate to a temple so noble and high that even this splendor is lost sight of.

I have never felt the same sympathy with the second sonata; perhaps because I do not find it agreeable to play. I speak now of the first movement. But the second movement, the grand Largo, is one the princes of the Beethoven blood. Here at this very outset Beethoven strikes a note which never before had been struck in piano literature. These great chords, and those staccato notes in the low bass, repose as deep as if the whole orchestra were occupied in bringing them to our consciousness. And then what beautiful treatment. There is indeed a moment of weakness. I speak of the ninth and tenth measures, and the repetitions of this idea. The second idea appears to me unworthy of the imposing first stanza. But the treatment later, and the transformation of the leading subject at first

Digitized by Google

into the minor with the very heavy and smashing chords, and then later its return to its own key with that lovely treatment of the inner voices,—there are few things more becoming to the pianoforte than these—and there is nothing which is more grateful to the human spirit. It is a noble poem. And as already said of these movements in general, there is nothing in it which any sincere music lover will not find agreeable at first hearing; nor yet is there anything in it which will become tame and pall after years and years of familiarity. Always like a benediction it comes back to you, this fresh voice of the world of eternal nobleness and truth.

The third sonata is a concerto in spirit. The Allegro is not very imposing; indeed I have lately found this principal subject too reminiscent of Handel's dead march in "Saul" to be perfectly satisfactory. It rests upon the third of the scale, which is weak. But the later subjects and the clear and animated treatment are clever and interesting. Observe, I am not now speaking of great poetry. I do not understand that it was question of poetry with Beethoven, in the high sense. When he conceived the Largo in the second sonata he might have been in the everlasting church of the first born, with the Lamb straight in sight; but in the third sonata it is a question of a poem of occasion—an after dinner poem, a society poem. Hence it is not a matter of deep drawn sighs, but of pleasantries, agreeable images, and play. The Adagio falls in with this idea. It appears to me almost a failure, so hard does it work, and so little does it arrive at. Brahms might almost have done it. It is least of all like Beethoven. But the next movement, the Scherzo, again brings us a new leaf for the Beethoven chaplet. This was something new. It was the first time the Scherzo movement had been brought in place of the Minuet. And a delightfully frisky and elusive company of tone-fairies it surrounds us with. Nobody but Beethoven could have done this; Bach could almost, but not quite. And Bach would never have conceived of that most grateful of contrasts, the Trio, where it is a question of bass pro-

Digitized by Google

gression and chords. Then comes back again our fairy band. And what a clever little bit is the Coda, which permits the irrepressible motion to run itself down.

As said at beginning this was a great showing for the young composer to make. I have often wondered what the other composers thought of these sonatas. I remember when after some years of study of Beethoven how surprised I was to hear Dudley Buck say (pursuing his Leipsic teaching) that "Beethoven was not so clear in form as Mozart" —when I had always been impressed with the enormous unity of Beethoven's discourse, his grip upon his ideal, and the certainty with which each advancing step takes the hearer nearer and nearer. Later I saw what he meant. Mozart brings his periods to full closes. He then goes on and makes others—always charming, generally masterly, but the points where the stanzas join are not to be overlooked. Beethoven has a different idea. A concept possesses him and it pervades his entire movement in such a way that you neither can nor desire to tarry by the way for enumerating nominatives and verbs, or rhetorical figures, or any other kind of small game—but forward you go heartily and hardily after his idea. Whether he has given you one period or ten you care not; it is the *whole* you are after, —that complete entity which you feel he had to express.

Beethoven's comprehensiveness of style is like Bach's. He always knows where he is going. There is never in any single one of the sonatas a moment when he nods. The nearest I know of such a place is in the second slow movement, as already mentioned. If he did not nod he certainly elected to stand still for a moment. But generally he is a most industrious person. His teeming fancy revels in images and progressions.

Undoubtedly much of this is for those who feel Beethoven, rather than merely understand him. The Beethoven personality must have been one of the most pervasive which the art of music has known. I know of no evidence upon this point more interesting or more characteristic than the fact that in spite of his manners, which all accounts agree

Digitized by Google

to have been unbecoming; and his self-consciousness, which is equally well established on a very pinnacle of self-appreciation; in spite of these drawbacks, he was from first to last received by the aristocracy, and highly appreciated there, not alone for his music, but also for his manly nature and his sincerity. Czerny and other writers tell that it was nothing unusual for his playing to affect an aristocratic after dinner audience to tears. Possibly the quart or more of Rhine wine, of one sort or another, which these hearers had each taken as part of their duty, may have rendered the supply of tears a trifle more easy to come by. Nevertheless the fact stands. Upon the piano, before a company of friends just from the dinner table, this rude gentleman, this unbred man of the world, was able to touch such chords and such unexpected depths of musical feeling, that even tears were not thought unbeseeming. No doubt the tears were a bit conventional, like our own briny tributes to the death of a favorite heroine. Nevertheless, that under circumstances of this character Beethoven was able to touch the heart is proof of rare gifts of personality, and of an overmastering sincerity and musical loyalty which not even society and its conventions could throw off its balance.

For many years I was accustomed to suppose that the typical Beethoven was the one of the Pathetique sonata, and the so-called "Moonlight;" later I learned to know the master better. Beethoven's habitual attitude of mind was one of lofty serenity. The world troubled him, and often used him hardly; he knew what the contradiction of circumstances meant. But all the time there was an inner and a higher world into which few or none of the outer accidents of life were suffered to enter. If ever an artist lived to whom his art was both a religion and a full life, that artist was Beethoven. One moment we find him almost morbid, as in the famous sonata C sharp minor (What has "moon light" got to do with it?) Another moment it is wholly different. Look at the spirit of the three sonatas opus 29 or 31; and the lovely geniality of the great "Waldstein" sonata in C major, with the beautiful Andante in F, which

Digitized by Google

was meant to stand in the middle of it, and the arch and coquettish rondo in C major, which concludes the work. No, Beethoven was far from being habitually in a morbid spirit.

We know that his favorite times of composition were those when he was in the country. He would lie under a tree all day long. Now and then he howled a melody to himself, and noted it in his hastily improvised note-books, which he always carried. Sometimes it is years after the germ of a great idea begins to appear in these note books before it comes to nature expression, or assumes the form in which we find it later in the completed work. So it was with the subject of the andante of the fifth symphony, and so it was with all his great typical movements. The famous Hymn to Joy in the finale of the Ninth Symphony is another striking instance. We have had in the office of MUSIC for some months the MSS. of a translation of Dr. Nohl's publication of the note books which contain the great symphony Eroica, and most interesting it is to watch the changes which befall the idea on its way to perfection. But of this later.

The three sonatas, opus 2, are no more genial than their next follower, the lovely sonata in E flat, opus 7, which was composed in and published in 1797. This is in the free piano style of the sonata in C in the previous work; but in general it is better. The subjects are better, and the treatment and contrasting ideas are of more significance. In particular, the lyric idea in the first movement is extremely clever and likeable. The rhythmic swing of the work is delightful. It is based upon motives of two measures, and the resulting period lengths run all the way from sixteen to twenty or twenty-four measures, with the effect of floating you along over a peaceful sparkling sea of musical delights. The slow movement, again, is one of the deep ones. It deserves an orchestra, and its treatment is very masterly. This also, like all the others, is not too difficult for ordinary players, provided only they have the necessary depth of touch and the sincerity and repose for this broad and almost reflective

Digitized by Google

CARL HAUSEN'S WIFE.

(CONTINUED.)

PART IX.

Carl read the letter, or this portion of it, again and again, then covered his face to shut out the mountains, whose familiar outlines made the news seem all the more improbable. That he had ever lived in America seemed unreal; or if so it must have been ages ago. He had lived a lifetime roaming about before he came to Wilbad Kreuth, trying to forget the only woman he had ever loved. And now she was free. He might go to her, and if she still loved him—if—could he doubt it? Was not Cleo truth and constancy itself? Then came a doubt regarding his own affairs; if Millie had received her decree of divorce from him, would he be free to marry again? He knew nothing whatever of these matters. One thing was certain at least, if Millie was legally free he should be equally so, and at the worst, Cleo would consent to live abroad if she loved him as he believed. A quick tap upon the door brought him to his feet with a bound, for every nerve was at highest tension.

"Carl, my dear boy!"

"Mr. Crosby!"

Perhaps the locality had something to do with it; at any rate they hugged each other like two women; then sat down to talk quietly.

"I've just received your letter, and was puzzling my brains over it." began Carl "Is Dr. Coleman dead?"

"Most assuredly, or I wouldn't have written you to that effect."

"But I've heard nothing of it till now." "Strange; the mails are uncertain though." "And where is Cl— Mrs. Coleman?" "I left her at Ratisbon with Mrs. Crosby and Ralph Wilder. They were bound on some antiquarian

Digitized by Google

search, and I couldn't stand it another day; so I came on by myself."

"It's impossible to tell how glad I am to see you. When are they coming?"

"Not at all, unless you fetch them I fancy."

Carl asked no more questions for he could readily understand that Cleo would not care to come to Wilbad Kreuth when she had received no word from him during the past year. He tried to do the honors of the place in a creditable manner for Mr. Crosby's benefit, but realized that he was too absent minded to be an agreeable host. The following morning the friends set out for Ratisbon, Carl declaring every minute wasted which they must pass without Mrs. Crosby and Cleo. He was so silent and preoccupied, once they were fairly started, that Mr. Crosby dubbed him a most selfish traveling companion; and in truth he was too busy with his own plans to have any thought for anything else. He wondered how Cleo would look; what she would say; would she be clad in widow's weeds? How was it that Ralph Wilder was of the party? He was about to ask Mr. Crosby but thought better of it. It wasn't possible that stupid fellow was hanging about after Cleo, was it? or worse still, she couldn't care for him. Impossible! and why torment himself over such uncertainties? He would soon see her again, and if she cared more for Ralph than for him —but this possibility would not be entertained for a moment.

Their meeting was a most common place experience, after all this speculation, Mrs. Crosby and Cleo were just starting out on a sight-seeing tour when the gentlemen arrived and a quiet hand shake, a few questions and answers on either side regarding their journey to, and residence in the Old World, then all adjoinned to their common sitting-room where they were soon afterward joined by Ralph Wilder. That gentleman was very enthusiastic over the quaint towers of Ratisbon, and its old town house with the underground prison cells, as well as the legendary lore gleaned from the inhabitants, dating back to the days of Charle-

Digitized by Google

magne. He was equally well pleased, however, with the prospect of a move to Wilbad Kreuth, as Carl fully appreciated the fact that Cleo was free and journeying toward the "happy valley," with him, they arrived at their destination. Mr. Crosby's party were accommodated with apartments at the opposite extremity of the building, from the rooms occupied by Carl, but commanding a view of the mountains of which he had discoursed all the way.

Then followed halcyon days that will live in the memory of these ill-starred lovers as long as earthly joys and sorrows shall have power to effect them. Hours passed in climbing to the points where the finest views were to be obtained, generally quite by themselves, for both Mr. and Mrs. Crosby were too advanced in years to relish such vigorous exercise and Ralph, like the sensible man he was, strolled away by himself rather than make one of a party of three. But during all these days no word of love was spoken. They were so absolutely happy only to be near each other, words seemed unnecessary, and plans and pledges altogether superfluous.

CHAPTER XXIV.

"Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a heaven in hell's despair."

BLAKE.

"I've bid to Love, for all my life, adieu! adieu! adieu!

CAMPBELL.

THOUGH Ralph Wilder was the most unselfish of men, he listened with sensations of unalloyed pleasure, while Mrs. Crosby explained to Cleo at the breakfast table that her husband and Carl would be invisible the entire day as Mr. Crosby had insisted upon knowing what his young friend had accomplished in the musical line, and Carl had turned his summer's work over to him for inspection. "I'm not selfish, I hope," continued the good lady, "but should like above all things to visit that queer looking hut

Digitized by Google

we can see from our windows. It is only a little climb, and I think I could do it. We'll lunch off that immense rock overlooking the tiny waterfall, and have a delightful day. What do you say Ralph?"

"I shall be in ecstasies if you'll only carry, or rather, let me carry, enough sensible food to eat; and not expect me to lunch off shadows of sandwiches and the much talked of 'nectar from the sparkling rill.' You'd better let me attend to the eatables while you get yourselves up."

Both ladies laughed at this idea so firmly fixed in most masculine minds that a woman must make an elaborate toilette whether she is going somewhere or nowhere.

The "little climb" proved too much for Mrs. Crosby, and they were obliged to stop far below the hut upon which she had fixed such longing eyes. She was completely tired out, but Ralph had prepared for this emergency, and when the lunch—which did ample credit to his exertions as caterer—had been dispatched, a hammock was slung in the the most restful nook, and, once reclining therein, Mrs. Crosby declared there was nothing lacking in the way of soothing sights or sounds, and proved the truth of the assertion by drifting at once into a refreshing slumber.

"Let us go up to that boulder," said Ralph when the silence grew oppressive, "we can watch her there without disturbing her with our chatter." When they were comfortably seated on the rocky divan, he continued:

"I've had something to say to you for ever so long, and it's borne in on my mind that now is the accepted time; will you listen?"

"I suppose I must, or you'll pitch me over into the depths below," replied Cleo playfully; but a vague uneasiness of manner belied the carelessness of his words.

"Don't look frightened; I'm going to annoy you but a few minutes. I've loved you so long—ever since I first saw you in fact, and now I feel sure you love a better man than I could ever be, I want you to know what a real affection you have won, and how truly I care for you. I used to fancy that if chance ever set you free, I might by

Digitized by Google

untiring devotion gain your love; but after Carl Hausen came among us, I gave it all up, and thought of precious little except how I could best tranple down the the selfishness that made me cry out against your affection for each other. It took a long time, but at last I can honestly say that I shall be as happy to see you his wife as your own brother could be, for I love you so well, Cleo, that your happiness must be mine; and the man who is worthy your love must also command my friendship and esteem. You wonder why I should say all this to you now. Well, it is because you must never look upon me as a disappointed lover; one who would appear like a death's head at your feast. Something tells me that you may need a friend in the days to come—we can none of us be sure what the future will bring, and I want you to promise that if any trial shall come to you such as might prompt you to turn to a brother if you had one, you will with equal confidence come to me, and command any service in my power to render. I have no near relatives and shall never marry; but when you have a home once more, if you will let me feel that in your hearts and at your fireside there is a warm corner for me, I shall be anything but disconsolate. I am certain Carl knew long ago of my love for you, but a nobler man never lived, and as I can without a fear or doubt resign you to his keeping, so I may rely on his truth and honor to do me full justice, and allow friendship instead of rivalry to gain the upper hand. But what are you crying for? I should do all that sort of thing if there is any to be done, and I've no intention of"—Ralph had overated his own self-control. He had no notion of turning milksop, or doing anything stagey, but a sudden overpowering sense of what he was giving up, the dreams and hopes of years, and the temptation to take this woman in his arms, and swear that no other man should ever claim her, was so strong no wonder that, in sheer humiliation at this terrible defeat—though Cleo had no idea such thoughts were running riot in his brain—he should break down completely and give way to a storm of sobs that theatened to unman him altgether. "Don't Ralph; I

Digitized by Google

can't bear to see you so unhappy," whispered Cleo, wiping her eyes and struggling for composure.

"I'm not; that is, I'm crying for joy because you are going to be happy," and the great blundering fellow tried to call up a smile to prove his sincerity, but it was a miserable failure, and far more pitiful than his tears had been.

"It's a fact," he went on, "but I've done enough in that line now; beside Mrs. Crosby'll think something's up if we both return to her with red eyes and noses." It was time to remember their friend, for she was moving uneasily, and presently sat up and looked around in a bewildered fashion that would have been irresistibly comical, had either of them been in the mood to notice it. By the time they reached the hammock, Ralph was to all appearance his own gay self again; but Cleo knew by the tense lines about the month ordinarily so given to laughter, that the struggle had been no light one.

Mrs. Crosby, greatly refreshed by her nap, chattered gaily as they took their way back through the pretty gardens, and, perceiving her husband and Carl coming toward them, insisted upon waiting for them, and seating herself on a bench declared she would not go another step until Mr. Crosby had taken time to enjoy the quiet sunset scene, and taken a mouth full of fresh air. She reckoned without her host however, for her husband hurried her across the garden quite to the opposite side, to get a glimpse of his pet bit of landscape. Only Ralph's enthusiasum saved the good lady a sound scolding for her lack of appreciation, for she was too tired to enjoy it all.

The two who were left by themselves, sat for a time staring before them as though they had not an idea in common; but at last Carl turned toward his companion saying in the quietest way:

"When are you going to become my wife Cleo?"

She did not answer at once, and he continued:

"You will not go back to America and leave me again dear?"

"I didn't leave you Carl; you left me."

Digitized by Google

"Hush dear: I shudder at the very memory of that horrible parting. Thank heaven that terrible time is past. I will never need leave you again. I suppose I am legally free, and intended to wait for an answer from my attorneys, before speaking to you on this subject; but waiting is such unsatisfactory work. It seems ages, Cleo, since you stood out under the whispering trees and acknowledged that you loved me. After all we suffered then I can hardly believe we have been together week after week in this heavenly spot, with no one to molest us, and no consciousness of wrong or shame for the love that has grown stronger with every day. But you have not once told me that you love me, since you were free to do so."

"Was it necessary?"

"Yes; absolutely. I could not believe it otherwise you know."

A vivid blush dyes cheek and brow, and the dark eyes droop beneath his gaze. "I am waiting Cleo. Do you not love me dear?" "Yes Carl, I do love you, and shall, as long as I live."

A long silence, and Cleo is drawn close to the loving heart whose every hope and fear is for her, while kisses are rained on the unresisting lips. Veiled by the deepening twilight, the lovers lingered in their paradise of dreams while the minutes passed unheeded.

When they at last joined their friends Mr. Crosby took them seriously to task for their tardiness. Dinner was long since over, but neither of the delinquents felt the need of such commonplace food, and after making a wretched pretense of eating, they separated with the understanding that Carl should return in half an hour, and this delightful day be brought to a fitting close by a stroll through the moonlit gardens.

The half hour passed; an hour; ten o'clock came; then a note was placed in Cleo's hands; and as she read the words seemed to burn their way into her very brain.

"Forget that I live, if you can; if not remember only

Digitized by Google

the Carl Hausen you first knew. I shall never see you again if I can avoid it.

Good bye and God bless you!

CARL."

CHAPTER XXV.

"She sought for something to do but could not find it. She was apt to be demonstrative, but unreliable, in her attachments. * * * * A certain tone had been given to the neighborhood, which was not *hers*, but which was produced by these people. And who were they? Preaching pedagogues, nothing but everlasting peddlers of sublime ideas!"

BERTHOLD AUERBACH.

That only the unexpected is sure to happen was clearly demonstrated to Carl, when, after bounding up stairs like a a boy, and hurrying through the hall in eager haste to rejoin Cleo ere the half hour should have passed, he opened the door and stood spell-bound upon the threshold. A blaze of light greeted him where he had expected only darkness, but this fact was lost sight of as his eye fell upon the figure so cosily ensconced in his own arm chair.

"Millie!" he gasped, feeling too stunned and bewildered to say more.

"Yes; in the flesh, through you look as if I might be an apparition from the other world. Why don't you shut the door?—that breeze makes the lights flare so."

He obeyed her mechanically, closing the door and advancing a few steps; then, like one suddenly awakened from some sweet, delusive dream to the most disagreeable reality, he asked:

"How did you come here?"

By boat and rail of course, Oh!" as an ugly scowl contracted his brow, "you mean *why* did I come. Don't look so cross; I'm not to blame if you don't ask the question you intend to. Say what you mean and you'll mean what you say."

There was a little air of bravado mingled with her old time flippancy, which jarred terribly upon the overwrought nerves of the listener; but he only repeated quietly:

Digitized by Google

"Well then *why* did you come?"

"Because I thought it the most sensible thing I could do; you're my natural protector, you know."

"Not that I am aware of. You applied for a legal separation, did you not?"

"No, I intended to, but thought better of it. Sit down and I'll tell you all about it. You've had your dinner I suppose?"

The perfect *sang froid*, the unbounded impudence of her manner was maddening, but again he obeyed silently, seating himself near the window while she continued:

"Because if you hav'n't you'd better get it; men are always better natured after a good meal."

"You were going to tell me why you came," he returned ignoring her last remark.

"Yes, to be sure," said Millie complacently. well, you know I left you with very high-flown notions on the marriage question and returned home supposing, of course, I should be able to resume my old way of living. I was honestly glad to be free, and had matters turned out at all as I expected, should never have troubled you again; but they didn't."

"No, I suppose not," said Carl absently, looking out upon the moonlit garden where he had so lately listened to the dear voice, whose every tone was sweetest music, weaving unconsciously the low assurances of Cleo's love into a *motif* which seemed more beatific for the restless accompaniment of Millie's chatter.

"No," she was saying, "instead of meeting with a hearty welcome from my old friends, they all treated me as though I had committed murder, robbed a bank, or run away with some one else's husband. They didn't appreciate the real honesty which prompted me to leave a man I couldn't care for, and old cats who quarreled with their own husbands continually were ready and anxious to give advice. To tell the truth I soon began to feel as if I *had* done wrong."

"Strange" murmured Carl; but she went on, heedless of his satirical tone.

Digitized by Google

"Then it wasn't a bit better at home. My own mother and father, who were the first to advise me to come back to them, seemed to think my marriage had converted me into something considerably less important and worthy of notice than any one of the antediluvianized old maids at Elmwolde, and little better than a servant—barring the wages. Even Martha wagged her tongue about me in a way that made me feel like beating her. Of course I couldn't go into society, for there was no welcome tendered me except by the old women, who wanted me to join their 'sewing circle' and make bed-quilts and sew for the heathen. I was growing absolutely desperate when the widower next door seemed to be sent to help me out of this slough of despond. I had learned that it is much more honorable to be a hypocrite and pass your life with a man you hate than to be a "grass-widow." Besides the girls were all crazy about him, and I thought it would be fun to capture him."

"A remarkably worthy ambition," sneered Carl.

"Bah!" Millie returned, "Worthy ambitions are all gammon!—but to go on with my story: He seemed quite taken up with me and I had grown so sure of him I insisted upon having the divorce business hurried up, but papa as usual was too busy to spare the time just then, and the matter was put off from week to week, until at last I felt sure Mr. Martin was about to propose. He told me the story of his life, and hinted at a new solace which had come to him, and at last insisted that I should learn his secret on the very spot where he had been assured he should be happy henceforth and forever. It was in a lovely green house, and I was dressed in my most becoming gown, I had already begun to plan certain alterations I should have made about the place when he left me a moment, returning almost directly with a big square bottle in his hands. I thought of all the funny ways to tell one's love it was the queerest to carry an ugly bottle to distract one's attention; but he came close, uncorked the bottle, and filling a tiny glass with the dirty looking liquid it contained, bade me drink it. I wondered if it could be poison, love philtre, or the like, but summoned

Digitized by Google

up all my resolution and drank the last drop. Then the wonderful tidings were imparted to me. The mixture was to prove the salvation and mainstay of poor suffering humanity. All the ills we must bear, he argued, are due to the derangement of the digestive organs. This medicine, which he had lately brought to perfection, was to carry redemption to a perishing land, while brotherly love and good digestion were to be the order of the day. If I would imbibe this fluid three times daily—he concocted it from celery root—I would soon cease to worry over the trifling ills of this world. You can imagine how ridiculous I felt, and how impossible it was to forget my humiliation. I don't know what I said, but as soon as I was alone I reviewed the situation and determined to come to you. You remember telling me that if I changed my mind and came back to you, you would be ready to acknowledge my claim."

"Yes, I remember," said Carl wearily.

"You see," continued Millie, in a tone from which all mirthfulness had fled, "the substance of the whole matter is this: men are a horribly selfish lot, and most of them have a fad of some kind, more or less silly, generally more so. Your's for instance, is music, which is annoying to say the least. Mr. Martin's is digestion, which is infinitely worse. I knew after the experience of the last few months, I could get along with you by going about my business and letting you do the same; but when I thought how I should have accepted that man had he proposed without knowing anything of his stomach troubles, and fancied what a perpetual pandemonium we should have lived in, with his horrible medicine bottles and celery root, I felt as though I had been about to tumble from some awful height to certain death. Nothing had been done about the divorce, fortunately, and the longer I considered, the more certain I became that the only sensible course was to come to you before I was tempted to marry some stupid, and afterward be still more strongly tempted to poison him."

Carl's face had assumed an expression of the bitterest disappointment and hopeless rage as she described her inter-

Digitized by Google

view with Mr. Martin, and his voice sounded hoarse and unnatural when he said:

"So you came to me as a last resort. Did you trouble yourself to wonder how your conduct might strike me?"

"No; why should I?" Again the old steel-like glow shot from the blue eyes, and the old Millie with her unreasoning temper and supreme selfishness, intensified if possible, stood before him. Without any pretense of affection or womanliness, she continued bitterly:

"The case is simple of solution. You were a man of the world. You knew, or should have known, what the world's judgments would be. You took me from a home where I was happy and should have been happy still had I never met you. You wanted an angel, and when you found I was human, with a will of my own, you neglected me, and I left you. That I am alone in the world now is your fault. You robbed me of every chance of happiness, and the least you can do is to make respectability possible to me. There is no more question of love in the case than there was a year ago. *You* are utterly incapable of any affection, unless it be for your beloved music. *I* despise the whole race of men; but had I remained at Elmwolde it is probable I would have married the first one who offered himself, to get clear of the gossips. As Mrs. Hausen I shall at least occupy a respectable place in society, and you owe me that much recognition, if no more.

"But Millie, *you* insisted upon a separation and——"

"Yes that's the Adam of it! Of course *I* was all to blame; but that does not lessen the fact of your responsibility. I was a happy girl until you made me your wife. That position is still mine by right, unless you can offer me a more desirable one."

Murmuring something unintelligible about "returning presently" he left the room, taking his way at once to Mr. Crosby's apartments.

ERATO.

(TO BE CONCLUDED.)

Digitized by Google

EDITORIAL BRIC-A-BRAC.

The symphony concerts came to an end May 12th, closing the third year of the Chicago orchestra. Arrangements have been made for a fourth year, but this time the engagement is made only for one year and not for three. The meaning of this is that, according to the hopes of those intimately connected with the management of the concerts, the time has about come when the public will support the concerts without needing a large guarantee fund.

The idea of effecting an arrangement to play in New York part of the time is understood to have been dropped for the present. New York would be glad to get Thomas, but desired not to have it a Chicago orchestra. Moreover, New York desired to control the time of the concerts without regard to the interests of the Chicago end of the partnership. Therefore the New York arrangement in that form is dropped. It is not unlikely, however, that Mr. Thomas and the Chicago orchestra will be heard in New York next season.

The programmes of the last three concerts were the following:

APRIL 27.

Concerto, for Organ and orchestra, Op. 42.....*Guilmant*
MR. MIDDELSCHULTE.
Symphony, No. 6, Op. 74, "Pathetique".....*Tschaikowsky*
New. First time in Chicago.
Symphonic Poem, "Le Rouet d'Omphale."*Saint-Saëns*
Symphonic Poem, "The Battle of the Huns."*Liszt*
Orchestra and Organ.
MR. MIDDELSCHULTE.

MAY 5, BEETHOVEN PROGRAMME.

Symphony, No. 1, in D major Op. 21, (1799).
Concerto for Violin and Orchestra, (1st Mov't) (1886.)
(Cadenza by *Joachim.*)
MR. MAX BENDIX.
Symphony No. 9, (Choral). Op. 125, 1823)

MAY 11, POPULAR PROGRAMME.

Overture, "Der Freischutz"*Weber*
Symphony, "Unfinished," in B Minor,*Schubert*
Aria, "Dove Sono," from "Figaro."*Mozart*
MME. EMMA EAMES-STORY.
Swedish Dances,*Bruch*
Overture, "Carnival," (New) Op. 92.....*Dvorak*
Song, "Gretchen at the Spinning Wheel"*Schubert*
MME. EMMA EAMES-STORY.
Siegfried's Rhine Journey, "Gotterdaemerung"*Wagner*

* * *

Digitized by Google

Foremost upon this list is the much discussed Sixth Symphony of Tschaikowsky—his so-called "Pathetic" symphony. The work was magnificently played by Mr. Thomas, and it made a profound impression upon the audience. The characteristic tone of the piece is its emotionality. It is intensely complicated, and belongs to the most advanced order of modern highstrung, emotional, sensational, orchestral tone-painting. I had a curious conversation with Mr. Thomas during the intermission, which at some risk of incurring his displeasure I venture to give in substance.

Having been greatly moved by the performance I went back to pay my respects to the conductor. After doing which in the direct and straightforward manner which goes best with this somewhat direct gentleman, I went on to ask him what he thought of it as compared with the fifth—for the piece had so far surpassed my expectations (as pre-determined by the New York criticisms based upon the Damrosch playing), that I was in some doubt whether it might not turn out to be as good as the fifth. Upon asking this question of Mr. Thomas, he answered—"No. It is not my business to give opinions about works. All I have to do is to play them. You are one of the fellows who have to write about them."

"But Mr. Thomas," I said, "This is not fair. Here you get a great work and after studying the score carefully, resolve to take the risk of producing it. You go on and study it some more, and then you rehearse all parts of it several times, and endeavor to bring the playing up to the idea you have formed. We come in, newspaper men, hastily at the last minute, without ever having heard the piece before or having seen the score (which in the great majority of cases is perhaps just as well, for we would not have understood it) and perhaps are not in a good mood anyway. We fail to realize the beauty of the work and straightway go away and say that it is "not so good as so and so, the original parts are far-fetched and the unoriginal parts not new, etc."

"Oh, well," says Thomas, "if you put it that way, why it makes a difference. Well I will say that it is *not* so good as the fifth. It is great music, strong music, highly emotional music, almost sensational if you please; but it is not a *symphony*. If we want emotional music we go to the opera and take it with a horse. But when we want symphony we want the highest, the most refined and beautiful possible: and all this highstrung emotionality is out of place in symphony. Brahms is right, and the public will sometime see it. He is holding back now two fully completed symphonies, until the rage for this highly spiced emotional music is somewhat spent. There will come a time when the pure, the high and the ideal in art will again assert itself. This is sure."

I said somewhat unnecessarily, "Mr. Thomas perhaps you are right."

Whereupon with great warmth in a sort of *attacca subito* manner, he answered, "I *know* I am right."

Upon observing the expression of my face he laughed still more

Digitized by Google

heartily, and said that this reminded him of a story. "Upon one of the years immediately preceding the first Bayreuth festival, when the theatre was in course of construction and nearly completed, an eminent French gentleman and his wife visited Bayreuth and called upon Wagner, who with his usual interest took them over the theatre. As they went over the unfinished building Wagner all the time kept saying—'here I shall have so and so; here I will do this. Here I will do so, here I will do this.' Always "I," and always with an assurance of certainty. At length the self-assertion led the French gentleman to remark in an aside to his wife: "He talks like a little God Almighty." Wagner overheard the remark and called out, "What was that?" Nor was it possible for the visitor to avoid repeating it. Whereupon Wagner laughing heartily answered very quickly, "I *am* God Almighty, *in this*." And so, said Thomas, "I know I am right in this."

* * *

Speaking of the playing, Mr. Clarence Eddy has written to the daily papers the following letter, which appeared in several of them.

EDITOR TRIBUNE: The present season of concerts by the Chicago Orchestra, under the direction of Theodore Thomas, closes with this week. From an artistic point of view it has been the most important series of concerts given during my residence of twenty years in this city, and in reviewing the great number of extraordinarily fine programmes presented by this splendid local organization I cannot suppress a feeling of enthusiastic pride.

To take each program and point out some of the greatest works performed would a real pleasure, for it has been my privilege to attend nearly every concert and public rehearsal of the entire series, but time and space will not permit. It is my desire, however, to say that I consider the advent of Mr. Thomas and his present orchestra to the city of Chicago a matter of the highest importance in an educational sense, and the establishing of a standard which this city has never before been able to claim. Until the Chicago Orchestral Association was established two years ago we were unable to compete musically with other cities; now we are independent and possess an orchestra which is second to none in the world. It is a virtuoso band composed of thorough artists imbued with a love and devotion for their art, and an enthusiastic loyalty for their great conductor.

During the past season their work has been steadily and conspicuously improving in the line of refinement and finish, while their remarkable unity and precision of attack I have never heard equalled. The effect at times has been positively electrifying, and demonstrated on the part of the conductor a marvelous degree of personal magnetism, combined with extraordinary discipline and absolute control.

It seems superfluous for me to say that Theodore Thomas is a great conductor, but I wish to emphasize the fact, for in my opinion

Digitized by Google

he is one of the greatest generals in the musical world. His intellectual grasp of the various schools of composition as well as his knowledge of musical literature are amazing, while his strict integrity for the truest and noblest in art cannot be gainsaid, and is too little appreciated.

In the matter of program making he stands unrivaled. He has given us every week master pieces of musical creation, and in a manner worthy of the highest appreciation and endorsement. Chicago cannot afford to lose Mr. Thomas and his superb orchestra, and I am most happy in the thought that arrangements have been perfected for another season of concerts. I hope that it may be made permanent.

I want to impress upon the minds of music students, and the musical profession as well of this city, that they owe a duty to themselves by faithfully attending every concert of the Chicago Orchestral Association. It is in itself the broadest kind of an education, which should be eagerly embraced. There are professional musicians and students of music enough in this city to fill the Auditorium to overflowing, and I hope they will evidence this, not merely by an occasional outpouring, but by subscribing at once for the entire season in advance.

Yours very truly,
CLARENCE EDDY.

* * *

This letter covers important ground, and like everything which Mr. Eddy writes is clearly expressed, with moderation yet with confidence. In talking the letter over with me, before its publication we spoke of another matter which might well enough have been made part of it—namely, the extremely unsatisfactory newspaper handling of the Thomas symphony concerts, and in fact all other important concerts, during this past season, a handling which seems to me to have been more unsatisfactory than in any former season. I do not mean by this that the critics have found so vast an amount of fault, although this has been done many times where the occasion did not warrant; but the wholly unsympathetic and unmusical tone of the treatment. An important concert with one or more great works in it, is passed over as lightly as an ordinary concert by "home talent" with stale selections and amateurish performances. I do not remember that any one single new work has been capably handled in the daily newspapers during this entire season. Perhaps I ought to make two exceptions in particular, or three. The *Staats Zeitung*, the German paper, has a capable critic, Mr. Merker, who is also a fine writer And according to precedent the paper allows necessary space. Hence in this quarter you will find a well written article upon any musical topic of importance. In the *Times*, Mr. Walton Perkins has been writing, and as he is an excellent musician and well intentioned critic his remarks have always good foundation—so far as I have read them, which I am sorry to say has not been regu-

Digitized by Google

arly. Mr. Wilkie, in the *News Record*, has shown a good appreciation of the music and the performance; but it is not the policy of that paper to allow the space needed for treating art questions gracefully. The concerts have been noticed mainly from a news standpoint. I am told that lately a number of clever musical criticisms have appeared in the *Herald*—but these I have not seen. There has been some inquiry as to the writer of them. In the *Tribune* Mr. William Armstrong has been writing articles which I am obliged to confess do not appear to me worthy the prestige of that important journal. I say this not impugning the literary quality, for Mr. Armstrong is a cultivated literary man, I am told, and a novelist; but the musical quality is at fault. Two serious defects are observable: The perspective is bad, little matters filling most of the horizon; and the blame and praise are distributed too much on the "Good Lord," and "Good Devil" plan; by which I mean that the articles lack what I call a key-note, or painters call a *tone*. Every concert, every important concert, has a tone of its own. It is on the whole good, or on the whole bad; it aimed high, or it did not aim high: it may have aimed high but with insufficient resources. Now it is the proper business of the musical criticism to bring out this inner quality, in such a way that the reader who has been at the concert in question will recognize the justice of the picture; and he who has not been there, recognizing something which he would have liked to enjoy, will take care to come next time. Or in case the result was wholly bad, the reader if present will recognize the only half understood sources of his discomfort; or if absent, will thank his lucky stars that he stayed away.

The modern daily paper is in a curious state of transition. But whether the transition will be forwards or backwards it is not easy to say. The competition, especially here in Chicago, is very strong. The leading morning papers manage to circulate about 325,000 copies per day; and the evening papers about 300,000 more—in a population not exceeding 1,600,000. Or if we allow the probable proportion of country circulation we still have at least one daily morning and evening to every head of a family in Chicago. Necessarily the great bulk of these copies fall into the hands of people who read in the most hasty manner for the sensational part of the news. Only a very small proportion of the copies are read carefully through. Hence in the competition the main demand is for local and sensational news, and the one thing to avoid is a serious and carefully written article. These do still find place, almost every day, but the tendency is to eliminate them from nearly all parts of the paper, in favor of more pleasing and smart handling of temporary topics. Take the *Tribune*, for instance. When Mr. Upton was musical critic he generally employed from three to four columns for his Sunday articles. Any important new work had a space of a column to a column and a half. He took care whenever possible to study the work in advance, and to make a careful analysis of it. Hence a *Tribune* article under his handling

Digitized by Google

was something which musicians read with respect. But now, when the opera and first-class concerts have increased four-fold, the music space in the Sunday *Tribune* has been reduced to a column and a half, and the management prefers that this should be given up to paragraphs. The *Inter-Ocean* music has long been under the direction of Mr. Chas. W. Nixon, assisted from time to time by Mr. Edward Freiberger. The latter has ambition as musical critic, and has heard much; but he has not shown the peculiar touch which commands authority in this department. Mr. Nixon is kindly and liberal; but he is not primarily a musician, and as a rule he does not attempt to take strong musical positions. The quality of the performance he generally hits off correctly. Deeply drawn disquisitions he leaves to those for whom life is longer and less full of incident.

And so it comes that in the entire city there is no newspaper in which one can find well written English articles upon musical topics of the character of those by Mr. W. F. Apthorp in the Boston *Transcript*, Mr. Finck in the New York *Evening Post*, Mr. Krehbiel in the N. Y. *Tribune*, or Mr. Henderson in the N. Y. *Times*. These gentlemen are occasionally biased, and not seldom a trifle one-sided; but they produce a succession of well-written, seriously conceived and musicianly illuminated matter concerning music and its masterpieces and interpreters.

It cannot be laid to the air of Chicago that such a thing does not occur here; for in the dramatic line we have at least three writers who produce well-written and seriously conceived essays of ever-fresh value. I speak of Messrs. E. A. Barron, of the *Inter-Ocean*, Mr. McPhelim of the *Tribune*, Mr. Glover of the *Herald*. Mr. Barron's works comes nearer what musical criticism should be, I believe, than perhaps either of the others, since it is permeated by the sympathy without which art discussion is futile.

* * *

The managers of the symphony concerts have felt the apathetic attitude of the daily press very severely. Of course some of this may properly be charged to the lingering smoke of the piano politics of the ante-Thomas faction; but with the general public this element has died away, and there are only one or two parties who are bent upon keeping it up. And so while the *Herald* and the *Post* have still occasionally made some sharp attacks upon Mr. Thomas, these have been so evidently the expression of animus that they have done him no harm; but the unsympathetic attitude of the other papers is more serious. All the headway of these concerts has been made by the quality of the work, as transmitted through social circles. And this has been so effective that full houses have over and over again occurred this season.

* * *

Apropos to the playing of the Chicago orchestra, I am inclined to agree with Mr. Eddy, that it is now one of the first orchestras

Digitized by Google

in the world. According to one opinion given me, the wood wind and brass are far better than that of the Boston orchestra; but the strings not so good—especially the first violins. The difference, if any, depending upon the quality of the players. Mr. Bendix is a very strong concert-meister and on the whole perhaps equal to or even better than Mr. Kneisel. But when we pass the concert-meister we do not find in the other stands here such artists as Mr. Timothy Adamowski and Mr. Loeffler, of the Boston orchestra. Loeffler is both virtuoso and a most excellent composer. I am not aware that we have in our own band any composer of similar rank. Among our 'cellos we have some very strong players, and at the head one of the best in the world.

I do not think any just criticism can be made upon the technic of this orchestra; but only upon the warmth of its interpretations. In the case of new works, these are of a high order.

* * *

Several correspondents have asked me again whether I think that the Beethoven works will become obsolete—apropos to some remarks made in these columns some months ago. I called attention to the fact that the constant tendency of musical progress is towards the perception of more remote relations of tones than were formerly perceived. On this subject I took the ground that there had perhaps been a progress in absolute brain power—whereby musical impressions are retained longer and correlated over wider ranges. This enables the hearer to retain the musical discourse in his mind and realize its coherency where hearers of a generation ago would have found it unintelligible. A hard-working young biologist has taken me seriously to task upon this point, certain important observations which I give below.

Nevertheless, while disposed to give modern science all the rope it needs as condition of telling us how Paley's watch (found by a savage upon the sea shore) evolved itself, wound itself, set its hands correctly, and got to going without having been made by an intelligent designer, I still doubt whether science can account for art or religion. Both these depend upon the ideal; and according to science the ideal would be a sort of residuum left over out of experience and heredity, and therefore rather behind the demands of daily need. Whereas in point of fact we find the ideal much stronger and more authoritative than daily practice, and in any province one can mention the ideal is far ahead of the realized. Art is the expression of the ideal in wholly unutilitarian methods. Religion is token of an inner obligation to a higher law which commands the respect of the intellect and the obedience of the will, wholly one side the practicability of showing it to be scientific.

* * *

But aside from this, the question remains whether we are likely to evolve to a point where Beethoven will sound feeble and child-like. This I cannot answer. After almost a century of undisputed

Digitized by Google

supremacy he still stands at the head. Other works have come, far more complicated and far more noisy. But Beethoven's imagination still has charm. This remains true of the first symphony quite as true as of the ninth. In fact I think even more so. The ninth did not succeed. The general tone is sombre. The first three movements are great. It is only the last which fails. Beethoven was the victim of circumstances. He ignored the peculiarities of the human voice. Starting out in the key of D major, he felt obliged to finish in the same. This brought his hymn to joy in D major, a key which does not permit good vocal treatment, of a melody of that character. In one octave it is too low; in the next, too high, entirely too high. Could it have been written in G or in F, and sung in unison, a great effect might have been made. But in D it is neither one thing nor another. It can never succeed. The longed-for climax never arrives. Meanwhile the singers are well nigh black in the face, and the solos are screaming in impossible altitudes. Why not give up the voices and do the hymn to joy with brass? I fancy Mr. Thomas' horror at the irreverent suggestion.

* * *

Have I before referred to Mr. Reginald DeKoven's letter apropos to the charge that his music generally sounds like something else? He says in effect that the composer has only about two octaves in which good melody is possible. In these two octaves there are twenty-five semitones. Is it any wonder that a fellow now and then "stumbles on a combination some other fellow has used before?" This is charming—delicious, as Massenet said of Sybil Sanderson. Fancy the same argument applied to literature. "All poetry," says Mr. Browning, is "written by means of the twenty-four letters of the English alphabet, and indeed mostly with a small selection of them. Is it any wonder that later poets now and then stumble upon combinations which have been used before?"

What is poetry but life in its eternal aspects, by the light of the ideal? So long as the ideal lasts, and so long as our clairvoyance of the ideal grows brighter and clearer, so long will poetry and music have new things to say. It is not a question of letters or semitones, but of soul and sympathetic insight.

* * *

And I fancy it will be the same in music as in literature. While there is the same progress towards the highly emotional and the intense in poetry and music, the old ideals nevertheless remain vital. The old simple stories still move us to whatever extent they are true to the human heart. And so I fancy that such charming works as the overture of Mozart's "Figaro," the "Jupiter" symphony, and other works of that character, will always remain pleasing and enjoyable. And by just so much as the human ear becomes sensitive to tone-color, will lesser works remain pleasing for the mere sake of their clever tone color.

* * *

Digitized by Google

The Apollo Musical Club, it will be remembered, gave up their "wage-worker's concerts" for this season, on account of the expense attending them, and also because it was found extremely difficult to prevent the privilege being abused by persons well able to buy the lower priced tickets of the regular concerts. For this season the plan was tried of dividing the club into seven circles of seventy-five members each, with proper officers, for the purpose of giving concerts of part songs in workingmen's halls in different parts of the city, at the nominal rate of admission of 10 cts. Seven or eight concerts have been given, all of which were quasi successes with the audiences—with this important modification of the usual Apollo experience, namely, that the solos uniformly made more impression than the part-songs by the club. The reason for this lies deeper. Mr. Tomlins found that in spite of good promises it was impossible to secure attendance at the extra rehearsals for these concerts. Thirty singers was about the largest number present at any single rehearsal. The concerts were generally sung by from forty to sixty singers, of whom about twenty were personal friends of his who stood by the scheme and turned out. At every concert there were singers present pretending to sing who had not rehearsed a single time, and in some cases saw the music for the first time upon the stage. Under these circumstances it was manifestly impossible to make the popular concerts a missionary awakening in favor of part singing. That inner something, which has so often been noticed in connection with the singing of this body, was conspicuously wanting—the concentrated will.

The singers appear to have failed to enter into Mr. Tomlins' plans with the proper spirit. A little incident will illustrate the point. One of the circles gave a very successful concert in one of the busier parts of the city. Some time after, late in the season, the president came to Mr. Tomlins desiring to give another concert in the same place, where he said they were clamourous for it. Mr. Tomlins pointed out that this would require an entirely new program, which with the other engagements already made he could hardly prepare. He therefore advised repeating the same program in some other part of the city where none had yet been given. The circle dissented from this, and accordingly plans were made for the proposed second concert. A short time before the date, word came in that the clergyman in whose church the former concert had been given, and who had worked it up, was obliged to go away for his health, and there was no influential person to properly prepare it. Accordingly it was given up. Concerning which the president of the local circle remarked that "it was a great pity; for they might easily have made up the $12 they lost upon the first concert." So much for missionary spirit.

This plan, therefore is given up for good. Mr. Tomlins takes the ground that the singers were not worthy of the self sacrificing opportunity offered them. After all why should not the natural man ask himself "why self sacrifice?"

Digitized by Google

Moreovor, in ordinary times, it is just possible that the working man might be able to manage certain things for himself. One of the localities looked to at first was Pullman, but on inquiry it was found that the Pullman opera house would cost more rent than the house would hold at ten cents per individual; while it further appeared that they were in the habit of paying from 50 to 75 cts. for admission to current entertainments there. The 10 ct. rate therefore was regarded as far below par.

If we had any school in this country for young musical directors, the proper kind of young men might do a great deal of good by organizing and carrying on singing clubs among the workingmen themselves. They would be both instructive from a musical point of view and useful from a socialistic standpoint.

But unless such bodies were officered with care and made discretely educational, they would sink to the level of mere amusement—which, while a good thing in its place, does not cover the whole ground.

* * *

When a gentleman arrives at a competence, and the first push for professional position has placed him upon the very pinnacle, many charming possibilities open to him. Among them is that of gentleman farming, for the production of five dollar cabbages, hundred dollar prize porkers, fifty cent strawberries, and the like. Such a position of affluent ease has been reached by Mr. and Mrs. Clarence Eddy, and for some years they have been developing a little country place in California, with liberal fruit possibilities. True it is a trifle distant from the business office, but when once there it is getting to be a paradise. The orange grove is now coming into bearing, and the first fruits were gathered this year. After Mr. and Mrs. Eddy returned from their annual February outing, some of their friends received baskets of oranges of a particularly large size, and choice flavor. Each orange was wrapped in Japanese paper bearing the legend "O. O. O." (Trade mark). "Opus One from the ORPHEUS ORANGE ORCHARD, Riverside, California, 1894. Compliments of Mr. and Mrs. Clarence Eddy."

* * *

Speaking of Mr. Eddy, I have in hand to publish later a list of the music used at the first Presbyterian Church (Chicago) under his direction during the past year. It will be handy for choir leaders.

* * *

Remenyi was in town the other day, and spent a week here. He was resting and closing up the business of transferring his ethnological collection to the Field Columbian Museum. He has in it a large number of South African and Zulu curios, etc. One day by invitation he attended chapel exercises at the Chicago University. The religious part was very short, and then Remenyi played for the boys (and girls—for the lady contingent is very large there). He played parts of the Godard and another concerto,

Digitized by Google

improvised upon an old viola, and closed with his own "Hymn to Liberty"—which he played with enormous fire and effect. After the exercises he took lunch at a vegeterian club, for he is of that faith, where as usual he made himself immensely popular.

During the chapel performance he made funny little speeches, and President Harper, who on such occasions is grave and dignified to a degree much belying his round full face and easy curves, was as tickled as any of the boys. They have had many eminent gentlemen there upon similar occasions. Joseph Jefferson always manages to go down there when he is in town; and many other eminent men of all professions have found it is a pleasure to stand before the bright young students.

As a popular player there is none to be placed before Remenyi. In some respects he is a very great player—notably in double stops and chords—as one can hear in his playing of the Bach Chaconne. Under his hands the violin talks. He has had a very successful season. He is now in America to reside permanently, his home being on Staten Island. He has been promising me some articles for a long time, and I hope to get them. He is a clever observer of the world, and of the folks in it.

They are not yet making a musical department, properly so called, at the University, but they have at the head of such music as they have Mr. Williams, formerly at Alfred, N. Y. Mr. Williams is a vocal conductor, and also organist and teacher of piano. In person he greatly resembles Mr. H. E. Krehbiel of the N. Y. *Tribune*, being fine-looking, and above all looking like a gentleman of comfortable disposition and good sense.

* * *

I lately tried to awaken the interest of Mr. Emil Liebling in several questions of piano touch, and the use of mechanical substitutes for the piano in practice—but without result. While having very positive opinions concerning all these inventions, he will not go so far as to tell which one he dislikes most. I understand him to think that either the Technicon or the Practice Clavier might eventually be of interest to their inventors and immediate families as solo instruments for public performance by properly prepared virtuosi; the results promising to be at least less offensive than some which we now get from the piano. But that a person desiring to learn to swim should expect to acquire the art without going into the water, I could not make him understand. All the same, however, he promises some articles later upon the Piano Works of Grieg, Moszkowski and Schytte (the latter he thinks the greatest of the three)—in which he will have something to say belonging to art, and not foreign to the subject of piano playing.

* * *

Apropos to the theories proposed concerning the development of modern harmony and acquired sense perception, in the February MUSIC, a notable biologist writes from New York as follows:

Digitized by Google

"MUSIC came the other day and I read the article on "Modern Harmony and Acquired Sense Perception" with interest, but I am afraid I should have to disagree with the author in certain of his biological deductions. Any man who attempts a problem involving inheritance, and particularly nervous peculiarities, or attempts to explain any phenomenon of growth of knowledge on any basis of fact we now possess, is in my opinion attempting the impossible. As a matter of fact no one knows what changes in the brain are connected with an increase of knowledge; nor dare any one do more than guess at the material basis of memory.

The whole problem of the growth in correct musical idea, in the appreciation of what is and what is not harmony, appears to me to be a problem as we say of ontogemy rather than phylogemy. In other words, it is a problem of individual development, and not one of species development. While therefore there may be, and it seems probable there has been, a gradual improvement in musical perception, yet the majority of the improvement comes from the mechanical improvement in the production of musical sounds, and the human factor in the improvement is the education of the developing brain to correctly appreciate sound-intervals and sound-relationships. If therefore we had old Palestrina here as a child, he would be fully as capable of understanding Beethoven or Wagner when grown, as any of us should be; and consequently if we were brought up in ancient Egypt there is no reason to suppose that we would have perceived the crudities in their music, or instituted any radical changes. To all intents and purposes the modern European and the ancient Egyptian are, when born, on exactly the same footing, as far as capabilities go. The same education would probably develop them to nearly the same point."

W. S. B. M.

Digitized by Google

WILBER M. DERTHICK, AND HIS MUSICAL LITERARY CLUBS.

ANY careful observer of American education will be deeply impressed by two elements in the status of music. The first surprising fact is the enormous amount of time and money bestowed upon the practical culture of the art the second is the more surprising dearth of critical judgement in reference to it diffused among the people. That vast and beautiful kingdom, vaguely known as musical aesthetics and history, as yet remains a *terra incognita* to the average concert goer and art patron. One who has ever tasted the heavenly banquet which the good God spreads before us in the form of music, ("in presence of our enemies,"—Care, Sorrow and Money-getting) must stand amazed when he contemplates the vague and meager notions which float as loose as random clouds in the minds of even our well and systematically educated persons. It seems but dimly to have dawned over the horizon to many a man otherwise liberally educated, that the culture of music has in it any thing other than either the production of music in the form of composition, or the re-production of music in the form of performance.

Many musicians, recognizing both the lack and the desire here alluded to, have striven to meet them, but to W. M. Derthick belongs, par excellence and without cavil, the honor of being one of the most unique and most important champions of this special art-culture in our country. Before giving an account of his intellectual achievements and projects, a condensed account of his life in its outward chain of events may be both pertinent and interesting.

The universal American cry "Give us a young man" may be fully answered in Mr. Derthick. He was born in Freedom, a small town in northwestern Ohio, in 1860, and has

Digitized by Google

therefore not yet attained that middle of the scriptural span of life when Dante says he conceived his mighty dream. Mr. Derthick, like many of our self-made Americans, spent his boyhood upon a farm, and sustained his education upon self-reliant labors, which both supplied the necessary means and developed his power for planning and for executing. The strong bias of his nature drew him into that loveliest region of philosophy, where the beautiful becomes the subject-matter of thought; and while yet very young he became an aesthetician. He received his academic education at a Methodist institution, Mount Union College, Ohio. Embarking in business life he became the general representative of the publishing house of Everts and Co., and by the extensive tours which he made throughout the United States he came into a distressing knowledge of how vague and shallow are the ideas concerning music held by the laiety and even by the profession. This knowledge, dropping like pollen from one flower into another, fertilized his thoughts and fixed the direction of his labors. The first result of his study, research and constructive ingenuity, was a work entitled "The Manual of Music," a massive and elegant volume which is, in design, a complete musical library. It presents the history and unfoldment of musical art not only in a good literary form, but also most admirably to the eye in a series of colored charts or maps, a device entirely new. Beside biographical sketches and excellent portraits of fifty leading composers, there are presented analyses both technical and aesthetic, of about two hundred typical compositions.

The "Manual of Music" introduced with the modest yet earnest enthusiasm of Mr. Derthick and his corps of able assistants, already has attained a vast sale, and is helping throughout the length and breadth of the land to spread the leaven of love for music in the true and philosophic sense. The Manual, however, great as are its essential merits, and far-reaching as its influence beyond a doubt has been, must shortly be eclipsed by Mr. Derthick's latest and cleverest device. This scheme is so ingenious and multiform in its

Digitized by Google

excellencies that only a meager hint of it can here find room. The present project already matured and in process of practical establishment, is nothing less than the formation

MR. WILBER M. DERTHICK.

throughout the land of a vast association, consisting of societies or clubs organized for the systematic study and serious culture of musical art works, and that collateral information

Digitized by Google

about music which is to the art as nourishing and needful as a rich soil is to a lusty tree. These clubs or co-operative societies it is designed to establish in all the centers of population in the United States, but most especially in the small cities, towns and villages, where the dearth of concerts and the lack of stimulating sympathy cause the efforts of individual minds to be feeble and ineffectual. It is designed to supply these clubs with admirably digested guides for progressive study. The course includes thirty evenings, each devoted to some one important composer. The helps supplied are of three distinct characters. First, in the program books, a lecture upon some important musical topic, a condensed characterization of the composer, and analyses, both descriptive and technical, of his best compositions. Second, a program is prescribed of music, both instrumental and vocal, both solo and concerted, which each club may follow out with more or less fullness according to the amplitude of its resources. Third, the cream of musical history and æsthetics will be acquired by playing a game of cards, upon which, with a completeness and cleverness beyond all *a priori* belief, the pith and marrow of a vast library has been neatly compressed. The design of the clubs, complete in these three branches, in its application to active work will also include the engaging of recitalists and lecturers from outside at rates reduced by co-operation.

The readiness with which these clubs, when tried, are crystallized around Mr. Derthick's plan cannot be comprehended or credited by those who have not witnessed it. That a new and far-reaching movement in the æsthetic evolution of America has been inaugurated admits of no peradventure. Mr. Derthick has had the co-operation of all the brightest minds in the profession in filling out the details of his vast project and of him it may be said, as of Queen Elizabeth, that his genius is in nothing more manifest than in his sagacity in the selection of his servants. Personally Mr. Derthick unites enthusiasm with urbanity, energy with tact, the inventor's teeming imagination with the executant's deft manipulation.

JOHN S. VAN CLEVE.

Digitized by Google

LETTERS TO TEACHERS.

The discussion of piano touch has not yet been completed. There is room here for only the following short but pithy communication from Dr. Wm. Mason, who at the time of writing was suffering from his hereditary enemy, gout, at the hot springs of Virginia.

DR. WILLIAM MASON.

As regards the questions propounded by you in a recent letter, I wish to say, 1st, that I am of the opinion that the tones of the Piano can be modified, both in quantity and quality, by means of different varieties of touch combined with the intelligent use of the pedals. Different degrees of devitalization of the muscles deftly applied, and combined with simultaneous or syncopated use of the pedal, will undoubtedly cause a distinct crescendo in the tone after the finger-fall has taken place. I use the expression "finger-fall" to distinguish between the quality of tone produced by such a touch and the tone produced by precussion, or "striking the key," although there must be some slight degree of the latter in any touch.

It seems to me that the importance of the damper and pedal is very great, and that the pedal is the most wonderful and beautiful agent in good Pianoforte playing.

I take it that the different effects produced by various players are principally more the result of personal individuality than any thing else, for our characteristics assert themselves in every single act, no matter how minute. This last remark is not pertinent to the subject, but is thrown in *gratis*.

Yours sincerely,

WILLIAM MASON.

Digitized by Google

The limited space available for this department in the present issue prevents my giving so much attention to several important subjects as I would like. Here for instance is one which deserves more discussion than we can give it:

"Please give an exhaustive discussion of *Staccato*. I do not think I understand it."

G. B. H.

To which I reply that staccato is commonly defined as the opposite of legato ; which is a tone-form in which every tone is prolonged until it exactly joins the next following. The staccato tone-form is disjoined by a greater or less break from the next following tone. There is no difference, according to this view, in the manner of beginning a legato and a staccato tone. It is simply a question of complete or incomplete prolongation. Nor is there now much difference made in notation between a staccato form intended to be as short as possible, and one intended to almost connect with the next following tone. The latter form is commonly indicated by dots under a slur. This combination operates to individualize the tones, but not distinctly to detach them from one another.

In the modern use of the term, *staccato* is more a quality than a tone-form. You will find staccato indicated in many places where the pedal is also marked, and where the pedal would be used by every good player. Now since the pedal retains the dampers away from the keys during its use, it follows that the tones are free to connect themselves provideded the vibration of the string is sufficiently well sustained; and therefore the staccato tone-form fails. A case of this kind occurs in the Mozart Adagio, which stands as a study in my Book I of Phrasing. Here the eighth notes of the melody are marked *staccato*, the four C's in succession, yet any good player would continue the pedal through the four tones, because the passage will sound better. Here there is no harmonic movement, all the tones taking place in the chord of C. We have to do therefore with rhythmic movement only, which can be brought out even better by

Digitized by Google

giving the melody C's an elastic touch, and using the pedal. The effect of the pedal is not merely to prolong the tones but also to blend them somewhat, and to improve their quality by permitting the harmonics to join in. Another case where staccato is indicated where probably a detached execution as such was not primarily intended, is in Schumann's Nachtstucke in F, Op. 23. This charming piece is written in wide chords, the melody at the top, and every chord is followed by an eighth rest, and is also marked staccato. But pedal is indicated. To play this piece without pedal, and to observe the rests, would be to make it very dry and uninteresting. It produces the best effect when the tones occupy about three-fourths of their duration, so that every chord is slightly (but very slightly) detached from its neighbor. What Schumann was after was touch, tone-individualty. Hence he placed the chords in such a way that they cannot be played without a certain amount of arm and finger combined. And he marked the rests to indicate that the tones were not to be absolutely connected; while he relied upon the pedal and the musical feeling of the player to effect the proper softening of the sharp outlines apparent in the notes as they stand. A large number of similar cases might be cited.

Staccato therefore is a tone quality, an individualized and elastic tone quality, with which in very many cases the pedal can be used without loss. In other cases, the actual staccato effect is very important. In these cases, however, it is really a questien of harmony rather than of melody. For example, take any Beethoven Scherzo, or Mendelssohn Scherzo, or Bach gigue, or the Bach fugue in C minor (Clavier No. 2); in most of these staccato is indicated by marks over the notes. And at the same time the harmony shifts with every tone, where the use of the pedal would be simply vile.

Staccato at the end of phrases is generally passive rather than active. The true staccato is intended in phrasing, namely the separation from the next following tone, in order that the completeness of the finished idea should appear to the hearer.

Digitized by Google

The proper application of staccato is therefore a question of musical feeling and experience And the conventional signs are so hopelessly mixed up that no strict rules can be given concerning them.

MECHANICAL APPLIANCES IN PRACTICE.

The following circular has been sent out: to a few prominent teachers.

1. Do you approve of any kind of mechanical helps to hand training in piano practice? Such as Guides for retaining the hand in a supposedly correct position; gymnastic apparatus for strengthening parts of the hand; or a keyboard with a quasi pianoforte touch, capable of being adjusted for weight of force required to actuate it, and perhaps with tell-tale clicks for notifying the player that the motion has been duly performed?

2. Please state the extent to which you would consider your favorite instrument of this kind profitable as substitute for practice upon the piano, in a total practice-time of say two hours a day?

3. Do you consider that any person has ever been made a musical piano player as a result of practice upon any kind of machine other than the keyboard of the pianoforte itself?

In answer the following have been received:

Mr. Carl Faelton.

Dear Sir:

In reply to your request I have to state the following:

The only apparatus which I have found continuously useful and satisfactory among the many devices brought before the public, I consider the Virgil Practice Clavier, on account of its combination of the mute keyboard with tell-tale clicks and the adjustable weight. For beginners the intelligent use of this instrument prevents a great deal of useless tone production and the forming of bad habits. For the more advanced player it serves very well for a similar purpose, namely, to prevent the creeping in of careless habits, and besides this it is the best means I know for correct memorizing, as it allows the player a technical per-

Digitized by Google

formance equal to that on the Pianoforte, while forcing him to create the musical picture in his mind without the help of the actual tone. Besides this, it is certainly a convenience for a great many other purposes, such as getting the mechanical part of a passage; but it must not be forgotten that it can only be of advantage if the practice on the Clavier is wisely intermingled with pratice on the Pianoforte.

This brings me to the reply to your second question, namely, the time which should be devoted to the Clavier practice. In a total practice time of two hours per day, not more than from twenty to thirty minutes should be devoted to the Clavier, or in the above proportion if the player indulges in a greater amount of practice each day, but I should never find it necessary to devote more than an hour a day to Clavier practice.

The Virgil Pratice Clavier is used at our institution by our whole Pianoforte staff, and I have used it personally to great advantage for a number of years. So far I have failed to see the need of any other mechanical helps in hand training for Pianoforte practice, such as hand guides or gymastic apparatus for strengthening the hands. While I think a good deal of proper gymastic practice, it is my opinion that it should be done without apparatus, as the consideration in Piano playing is far more the acquisition of flexibility than of strength. Personally, I have found beneficial, and have advised in frequent cases, scientific hand massage as a help in saving a good deal of mechanical practice, and keeping the hand in good condition.

To your third question I can reply that I know of numerous persons who have used the Clavier to a great extent, and have become very musical Piano players. Whether this is the result of the use of this instrument, or whether they would have reached the same end without it, is a question to which no one can give a positive answer, but I am satisfied that it would have cost them a good deal more time to reach the same results without the use of the Clavier.

In conclusion, I wish only to add that I think nowadays

Digitized by Google

A STUDY OF HANDS.

THE HANDS OF Mr. ARTHUR EOOTE.

Digitized by Google

a good deal of time is still wasted in mechanical practice on the Pianoforte, as well as the Clavier, because adequate mental development does not go hand in hand with the technical training. Let us educate more musicians and fewer pianists, and the cause of music will be substantially improved, not only in this country but also in the old world. I remain,

Yours very truly,
CARL FAELTEN, Director.

MR. ALEXANDER LAMBERT.

ALTHOUGH I would be most happy to give you my opinion concerning some mechanical inventions like the techicon or practice clavier, I regret to say that at present my time is too limited to be able to do justice to the matter. Permit me to tell you though in a few words that I approve of the use of mechancial helps as a substitute for the study of the piano to a very small extent, merely in consideration of ones neighbors, and do not recommend its use to my pupils.

Sincerely Yours,
ALEX. LAMBERT.

Several other communications upon the same subject stand over for next time, unavoidably deferred for want of space. Among them articles from Messrs. Edward Baxter Perry, Beveridge Webster, L. A. Russell, J. J. Watestaedt, C. E. Corey and others.

W. S. B. M.

Digitized by Google

A GOOD BROTH IS HALF A BINNER

EVERY ONE can afford to use Clam Bouillon for Lunch, Dinner and Tea at **20 cents** a quart. Enough for a whole family. Prepared in five minutes from a **bottle** of

BURNHAM'S CLAM BOUILLON

Quality improved, price reduced, larger bottles. All Grocers sell it.

E. S. BURNHAM CO.,
120 Gansevoort St., N.Y.

Sample bottle, 10 cents; makes a pint.

Lightness, Solidity, Durability, Permanence of Alignment, Interchangeable Carriages, Manifolding Power, Speed, Ease of Manipulation, Touch, Improved Ribbon Speed and other points in its General Superiority, make . . . . .

THE

"Densmore"

THE WORLD'S GREATEST TYPEWRITER.

☞ **This is the Universal Verdict of all who have seen it, and will be yours if you will investigate thoroughly.**

Send for descriptive circulars, naming this magazine. We want every Operator of every machine and every person interested in Typewriters to know the "DENSMORE."

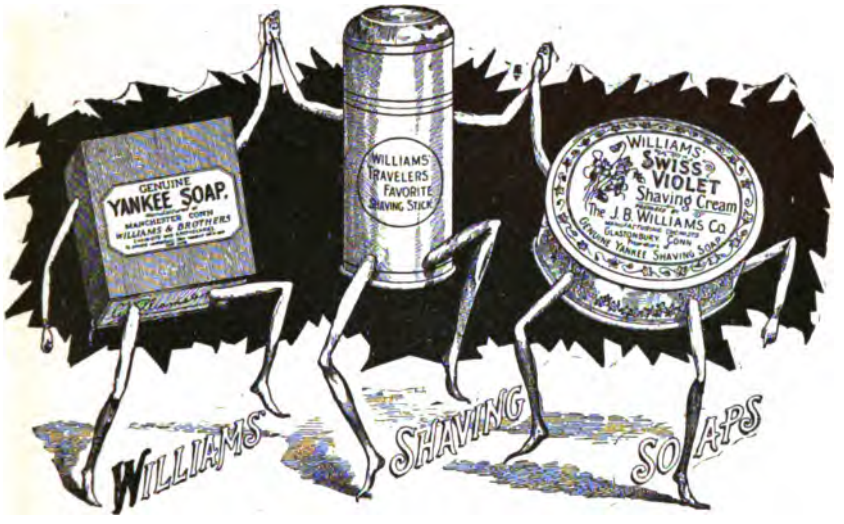
Address

THE DENSMORE,

333 The Rookery, - - - - CHICAGO, ILL.

Digitized by Google

THE "3" DROMEOS.



"Hand in Hand - like Brothers"—Not one, &c.

"YANKEE"—15c. SHAVING STICK—25c. SHAVING CREAM—50c.

All similar in *quality*—making an equally—rich—creamlike—*never-drying* LATHER.

They **differ**—in style—size—odor——to suit various tastes.

The drug store that does not keep them is hard to find. If your druggist does not have the kind you want—write to us.

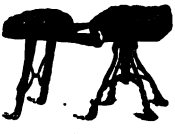
The J. B. WILLIAMS CO.,
(ESTABLISHED 1840.) **Glastonbury, Conn., U. S. A.**

A. H. Andrews & Co., 215, Wabash Ave., Chicago.

Workers in Wood and Metal, Office Furnitrue Etc.
Also The Andrews Metal Piano Chairs and Stools.
Artistic, Light, Comfortable, and Indestructible.

This luxurious chair is instantly convertible into a Duet Chair; automatic movement, the lowering of back forming the double seat shown in cut of Duet Chair. Any child can raise the back.

Duet Chair.



Adjustable chair; the seat raises and lowers by screw. The back is varied in height by set screw, thrown forward or back. Rests the back by giving support where it is needed.

Parlor, Dining or Reception Room Chairs, that must supplant the frail wood-framed ones.

Our metal chairs will last 100 years of hard usage and are so warranted.

We make the best **Music Leaf Turner** in existence, and cheapest

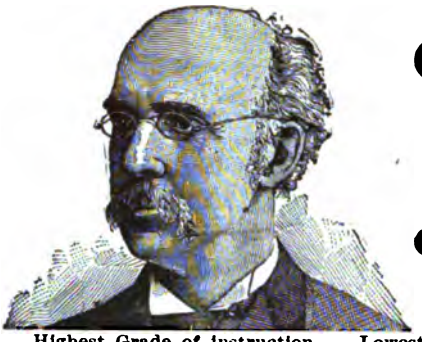
—Also—

"Hand & Arm Guide" to correct bad hand positions of pupils. — Recommended by our leading piano teachers.

Send for Catalogue!

This is a very strong and beautiful table that can be shipped in the "knock-down." It is very cheap in price.

Digitized by Google



Chicago National College of Music.

18 to 26 Van Buren St.

Highest Grade of Instruction. Lowest Rates, Every Department.
Catalogues mailed. H. S. PERKINS, Director,

WANTED.—A Situation as TEACHER OF THE PIANOFORTE in a Seminary by an accomplished Performer, a Graduate of Northfield Seminary, Mass. A Teacher of some experience. Best of refcrences. Address "Leta," care W. S. B. MATHEWS, Chicago, Ill

---

An Established Professional Business.

In a City of 175,500 inhabitants may be acquired on very practicable terms by a suitably qualified piano teacher organist and musician, Mason's System desired

Address:

Editor of "Music". Chicago Auditorium.

MME. CELIA CONKLIN'S CURLING CREAM

The best preparation on the market for holding the Hair in Curl, Bangs and Frizzes; absolutely harmless. It is an excellent tonic for the hair. Once tried, always used.

PRICE, 50 CENTS.

Enclose 2-cent stamp for free card case to P. B. KEYS, 405 State St., Chicago, Ill.

Gray Hair or **WHISKERS** **restored** to perfectly natural color by using VAN'S MEXICAN HAIR RESTORATIVE. It removes all dandruff; stops hair from falling out and cures all disease of the scalp. IT IS NO DYE, and is warranted absolutely harmless. Money refunded if it does not do everything claimed for it. Send to any address on receipt of price, $1.00 per bottle. Full information free. Agents wanted. Allen & Co., 312 Inter Ocean Building, Chicago, Ill.

REMEMBER!

That the Erie lines have the following to offer:

Solid trains between Chicago and New York
No change of cars, any class of tickets
Vestibule limited trains.
Pullman dining and sleeping cars.
Pullman sleeping cars to Boston and to Columbus, O.
Fare $2.00 less than by lines offering same service.

If you are thinking of making a trip east, it wil pay you to call at the Chicago office of the Erie 242 Clark Street, Grand Pacific Hotel Building

Digitized by Google

EDUCATIONAL

MUSICAL NOVELTIES.

For Sale by All First-Class Music Dealers.

VOCAL.

SLEEP, LITTE ONE, SLEEP. A Norse Lullaby, with Violin accompaniment ad libitum. Words by Eugene Field. Music by W. T. Porter. Soprano or Tenor. A minor and C. 3½. E to E Price. 60c

THE SAME, for Alto or Baritone. F minor and A-flat. 3½ c to C. Price 60c

O DARLING MOON. (O lieber Mond) Song by Frederick Brandeis. E. 4. E to g. Price. 75c

OH, IF BUT THE SWEET FLOWERS COULD SEE. Song. Poem by Heine. Music by F. Brandeis. E minor and major. 4. E to g. Price. 75c

I FAIN WOULD LINGER NEAR THEE Words by Heine. Music by Frederick Brandeis. C. 4. d to a. Price. . .50c

MAIDEN WITH A MOUTH OF ROSES. Song. Words by Heine. Music by F. Brandeis D. minor and major. 4. c to a. Price. 60c

THY SOFT AND SNOW-WHITE FINGER. Song. Words by Heine. Music by F. Brandeis. E-flat. 4. d to g. Price. 40c

THE WARM AND BALMY SPRING-NIGHT AIR. Song. Words by Heine. Music by F. Brandeis. F. 3. E to F. Price . . 60c

'NEATH EDEN'S SKIES. Song. Words by Miss A. R. Carey. Music by James R. MURRAY. C. 3. d to E. Price . . 30c

IF LOVE WERE WHAT THE ROSE IS. Song. Music by George B. Nevins. G. 3. G to g. Price. 30c

A SONG OF A THROSTLE. Song for Soprano. Words by Henry J. Sawe. Music by Henry B. Roney. A. 4. a to a. Picture title. Price 50c

IS PARTING SWEET? Song. Words by J. Benoliel Music by Lino Mattioli. D. 4. d to D. Price 40c

LOVE NE'ER TO FADE. Song. By Julian Edwards. B-flat minor and major. 4. E to g. Price, ... 60c

THE FRUIT TREE. Song. By Julian Edwards. A-flat. 4. E to a. Price. 50c

MESSAGE OF LOVE. Song. By Julian Edwards. B-flat. 4. d to g. Price 50c

WHEN I WAS A BOY. Song. By Julian Edwards. G. 4. d to g. 60c

QUEEN OF NIGHT. Song by Julian Edwards. C. 4. c to E. Price . . 50c

LOVE HAS ONLY NOW. Song. Words by Augusta Webster. Music by Julian Edwards. A-flat. 4. E to F. Price 50c

THE QUIET SKIES. Song by E. Marzo. F. 4. F to g. Price. 75c

ABIDE WITH ME. Sacred Solo. By E. L. Ashford. C. 4. c to F. Price 50c

SWEET NIGHTINGALE. Song. Words by E. H. Meyers Music by Isidore Luckstone. G. 4. d to a. Price. . 75c

HOUR FOR ENTRANCING. By E. Marzo. G. 4. d to g. Price 75c

AS SOARS THE LARK. Song for Soprano or Tenor. Arranged from Moszkowski's melody, Op. 18, No. 1. By Paolo La Villa. E-flat 4. E. to g. Price 60c

SPRING NIGHT. Song. By Fr. Siebmann E. 4. b to E. Price. 40c

SHADOWS ON THE WALL. Waltz Song Words by Willard Holcomb. Music by D. G. Pfeiffer. G. 3. d to g. Picture title. Price. 50c

WHEN THE SUMMER SUN is BRIGHT. A Love Song. Words by May H. Taylor. Music by Ed. L. Cranmer. A-flat. 3½. E to F, Price 40c

INSTRUMENTAL.

ROYAL ARCANUM MARCH. By Herman Bellstedt, Jr. A. 4. Price 50c

VELVET ROSE SCHOTTISCHE. By D. H. Magill D. 3. Price. 40c

HOLD FAST MARCH. By Emil Ascher. Op. 155. D. 3 1-2 Price 40c

POLICE PATROL. By Emil Ascher. Op. 156. D. 4. Price 60c

O. M. I. CADET MARCH. By Capt. H. G. Neely. C, 4. With portrait. Price. 50c

BELLEFONTAINE WALTZES By Paolo F. Campiglo. D. K. 3 1-2. Price . . 75c

ALL RIGHT SCHOTTISCHE. By Emil Archer. Op. 152 G. 3 1-2 arice . . . 50c

A L'ITALIENNE CAPRICE. By Paolo F. Campiglio. G. 4. Price 50c

LITTLE KATE MAZURKA. By D. H. Magill. F. 3. Price. 60c

MANDOLIN, GUITAR Etc.

THE LIBERTY BELL. By Sousa. For two Mandolins and Guitar. Price 60c

THE SAME, for two Guitars. Price 50c

COMEDY POLKA. By Walter Vreeland, Op. 115. For Piano, Guitar, two Mandolins and three Banjos. G. 3. Price 1.00

THE SAME for three Banjos and Piano G. 3. Price. 60c

THE SAME, for two Mandolins, Guitar, and Piano, G. 3. Price 75c

II BEL TEMPO. For two Mandolins and Guitar. By W, Truman Best. B-flat. 3. Price 50c

DANCE OF THE NYMPHS. For two Mandolins and Guitar. By W. T. Best, F. 3. Price . . . . . 75c.

ZULU PATROL. For two Mandolins and Guitar. By W. T, Best. C. 3. Price 75c

THE JOHN CHURCH CO.
Cincinnati, O.

Digitized by Google

THE CHICAGO MILWAUKEE & ST. PAUL R'Y.

RUNS

Electric Lighted and Steam Heated Vestibuled Trains, between Chicago, Milwaukee, St. Paul and Minneapolis, daily.

Through Parlor Cars on day trains, between Chicago, St. Paul and Minneapolis.

Electric Lighted and Steam Heated Vestibuled Trains between Chicago Omaha and Sioux City, daily.

Eight fast trains, each way, daily, between Chicago and Milwaukee.

Solid trains between Chicago and principal points in Northern Wisconsin and the Peninsula of Michigan.

Through Trains with Palace Sleeping Cars, Free Chair Cars and Coaches between Chicago and points in Iowa, Minnesota, Southern and Central Dakota.

The Finest Dining Cars in the World.

The best Sleeping Cars, Electric Reading Lamps in Berths

The best and latest type of Private Compartment Cars. Free Reclining Chair Cars and Buffet Library Smoking Cars.

6,150 miles of road in Illinois, Wisconsin, Northern Michigan, Iowa, Minnesota, Missouri, South Dakota and North Dakota.

Everything First-Class.

First-Class People patronize First-Class Lines.

Ticket Agents everywhere sell tickets over the Chicago, Milwaukee & St. Paul Railway, or address Geo. H. Heafford, General Passenger Agent, Chicago, Ill.

Digitized by Google

Educational

Thorough Piano Instruction.

Mr. W. S. B. Mathews respectfully gives notice that during the present season he will receive a limited number of music pupils in Mason's System of Technics, and in the higher art of Musical Interpretation. Advance engagement will be necessary. Pupils will be retained only when they show proper diligence and seriousness of aims.

Terms per hour lesson, $4.00. Half hours, $2.50.
Payable half-quarterly in advance.

ARRANGEMENTS FOR THE SUMMER.—Noice is also given, *that during July Mr. Mathews expects to be with Mr. Theo. Presser's NormalSchool, in Philadelphia, as elsewhere announced. During August and first half of September he will have a vacation.*

NORMAL COURSE. *For the convenience of local Pupils unable to attend the Philadelphia Normal, he will conduct a class in Mason's System of Technics and in the general Principles of Teaching. There will be ten lessons in two weeks, beginning June 18, at 9 a.m., for which the charge will be $10.00. Membership must be arranged in advance.*

Address:
W. S. B. MATHEWS,
1403 Chicago Auditorium.

MILWAUKEE SCHOOL OF MUSIC

422 BROADWAY, MILWAUKEE, WIS.

Harmony Lessons by Correspondence given by

J. C. FILLMORE, Director.

Teachers of Music, or advanced pupils, who would like to combine a summer's recreation at a noted health resort with study under Mr. J. DE ZIELINSKI, one of the most noted artists and composers of the country, upon remarkably favorable terms, can receive valuable information by addressing,

H. A. MOODY. M. D.
Chancellor Baily Springs University,
Bailey Springs, Alabama.

Digitized by Google

NEW ENGLAND CONSERVATORY OF MUSIC

Founded by DR. EBEN TOURJEE.

Director, - - - - CARL FAELTON.

THE LEADING CONSERVATORY OF AMERICA.

MUSIC.—In all Branches, Instrumental and Vocal, Technical and Theoretical.

ELOCUTION.—Including Oratory, Dramatic and Lyric Action, Physical Culture, and Fencing.

LANGUAGES.—Courses in French, German, and Italian Language and Literature, and a Special Course in Italian Language preparatory for Vocal Students, also in English Literature.

FINE ARTS.—Courses in Drawing and Painting, Artistic Anatomy, Perspective, Decorative Art, and Sculpture.

TUNING.—Courses in Piano and Organ Construction, Tuning, and Repairing, with Musical Acoustics relative to the subject.

The COURSES OF STUDY insure a Musical Education of a broad and comprehensive nature.

The FACULTY have been chosen with reference not only to their standing as Artists, but also with regard to their ability as Teachers of the highest excellence.

TEACHERS OF WIND INSTRUMENTS are selected from among the Members of the Boston Symphony Orchestra.

The Conservatory provides for its Students the valuable COLLATERAL ADVANTAGES OF PUPILS' RECITALS BOTH IN MUSIC AND ELOCUTION, FACULTY CONCERTS, LECTURES ON THEORY AND HISTORY OF MUSIC, ORCHESTRAL REHEARSALS, LIBRARY, GYMNASIUM, ETC., all without extra expense.

The Conservatory Home furnishes excellent accommodations for 400 Lady Students, under the direct superintendence of an experienced Preceptress, a successful Physician, and an able corps of assistants. The Building is equipped with electric lights, steam heat, fire escapes, and every modern improvement.

School Year, SEPTEMBER to JUNE.

PUPILS ADMITTED AT ANY TIME.

For Prospectus, giving full information, write to

FRANK W. HALE, General Manager,

FRANKLIN SQUARE, **Boston, MASS.**

Digitized by Google

Chicago Musical College

CENTRAL MUSIC HALL,
Cor. STATE and RANDOLPH Streets, CHICAGO, Ill.

ESTABLISHED 1867. DR. F. ZIEGFELD, PRESIDENT.

THE ACKNOWLEDGED SUPERIOR INSTITUTION of AMERICA.

EVERY FACILITY FOR A THOROUGH COURSE IN ALL BRANCHES OF

MUSIC and DRAMATIC ART.

Summer Normal Term commences June 25, 1894.

☞ SPECIAL INDUCEMENTS FOR TEACHERS.

Twenty-eighth Annual Commencement Exercises

AT CENTRAL MUSIC HALL, JUNE 20TH, 1894.

FALL TERM opens Sept. 10th, 1894.

☞ Pupils may enter at any time. SEND FOR CATALOGUE.

C. ZIEGFELD, Manager.

H. E. HOLT's NORMAL INSTITUTE of VOCAL HARMONY

THIS Institution stands for a PRINCIPLE in teaching Vocal Music which has given it a National reputation. Wonderful results are now obtained by MR. HOLT'S NEW SYSTEM OF VOCAL HARMONY. This system of teaching is based upon the great truth that Musical Tones are estsblished in nature in a certain fixed and absolute relation to each other, as much as the planets. To this fact MR. HOLT has applied a pedagogical principle, and has worked out a system of teaching Vocal Music based upon the laws of the human mind. This system of teaching is wonderful in its simplicity. All intervals are obtained by a sequence of the diatonic scale. Send for circulars.

Address: **Mrs. H. E. HOLT, Secretary, Box 109, Lexington, Mass.**

Digitized by Google

Educational

American Conservatory of Music

Weber Music Hall, Chicago.
or. Wabash Ave. and Jackson Street.

ALL branches of Instrumental and Vocal Music, Theory of Music, Composition, Dramatic Art, Elocution, Delsarte and Languages.

Course of Study:—Thorough and Comprehensive. Forty Eminent Instructors. Normal Department for the Training of Teachers. Terms Moderate.

☞ *Our illustrated catalogue, containing besides much information a dictionary of musical terms, sent free on application. Special Summer Session during July and August.*

John J. Hattstaedt, Director.

Chicago Conservatory

OF

MUSIC AND DRAMATIC ART

Auditorium Building.

Faculty and Branches of Study Unexcelled in this Country.

Application for Lessons received at any Time.

Auditorium Building.
CHICAGO.

SAMUEL KAYZER,
Director.

☞ SEND FOR CATALOGUE. ☜

Digitized by Google

GOTTSCHALK LYRIC ⁘ SCHOOL,

24 and 26 ADAMS STREET.

FACULTY:

VOCAL.

L. Gaston Gottschalk, Director.

Mrs. A. Louise Nellis. Miss Helen M. Goodell.

Signor Alessandro Boetti.

PIANO.

August Hyllested, Director,

Wilhelm Middelschulte. Miss Effie E. Murdock.
Henri W. J. Rulfrok. Mrs. Carrie R. Crane
E. Louise Hoadley. E. W. Chaffee.

VIOLIN.

Karl R. Drake, Director. Miss Juna Sparling.

ORGAN.

Wilhelm Middelschulte, Director. Miss Effie E. Murdock.

FRENCH HORN. A. Patricolo.

VIOLONCELLO. L. Amato.

CORNET. C. P. Nielson.

MANDOLIN, GUITAR, BANJO. Mrs. A. F. Swander.

SIGHT READING. A. Patricolo.

HARMONY, COUNTERPOINT, COMPOSITION.

Wilhelm Middelschulte. E. W. Chaffee

ITALIAN LANGUAGE.

Signor Alfieri.

PHYSIOLOGY OF THE VOCAL ORGANS.

George A. Thomson, A. M., M. D.

DRAMATIC DEPARTMENT.

John, Stapleton, Director.

PHYSICAL CULTURE, ELOCUTION.

Miss E. H. Denig.

FENCING. Captain Yates.

DANCING. Signora Timpony.

☞ Send for Catalogue. L. G. GOTTSCHALK, Director.

PRESSER'S SUMMER SCHOOL.

Will be conducted in Philadelphia at the University of Penn., in immediate connection with the University Extension course, July 2d. to July 28th. Lectures and Recitals daily.

The faculty contains DR. WILLIAM MASON, MR. JOHN C. FILLMORE, DR. H. A. CLARKE, and many other eminent teachers, being the LARGEST AND MOST EMINENT EVER BROUGHT TOGETHER IN A SUMMER SCHOOL.

W. S. B. Mathews will give private lessons, and conduct a class in "How to understand Music."

For terms and particulars of board etc., address

THEO. PRESSER, 1708 Chestnut St. PHILADELPHIA.

PERSONALLY CONDUCTED TOUR IN SWITZERLAND.

Mr. W. S. B. Mathews gives notice that, accompanied by Mrs. Mathews and friends, he will make a walking tour in Switzerland, Cologne, the Rhine, and take in the Rigi, Pilatus, the Brunig, sailing July 29th. The tour will include Antwerp, Amsterdam Furka, and Grimsel passes, Grindelwald, Murren, Zermatt, Chamounix, and the Italian Lakes, and back by way of Paris. For those who do the bridle paths on foot (much the pleasantest way for good walkers) the expense for steamer, railway (2d class) hotel and other transportation, will range between $300 and $350. For those riding, about $20 to $30 greater. This includes all necessary expenses. Time in Switzerland from 30 to 35 days. A few additional persons are at liberty to join the party, upon satisfactory reference. A fine chance for ladies unaccompanied. For particulars address

W. S. B. MATHEWS, 1403, Auditorium Tower,
CHICAGO, Ill.

Digitized by Google

Educational

GRAND CONSERVATORY of MUSIC

OF THE CITY OF

NEW YORK.

Founded 1874. Incorporated by Act of Legislature.

Most Complete and Successful Music School in America.

THOROUGH and SYSTEMATIC INSTRUCTION

IN ALL THE BRANCHES OF

VOCAL AND INSTRUMENTAL MUSIC,
ORGAN HARMONY AND COMPOSITION,

AND ALL

ORCHESTRAL INSTRUMENTS,
ELOCUTION, ORATORY, AND DRAMATIC ART.

From the First Beginning to the Highest Artistic Perfection.

☞ SPECIAL TRAINING COURSE FOR TEACHERS.

OPEN ALL SUMMER

FALL TERM begins Second Monday in September.

YOUNG LADY STUDENTS

Desiring a SPECIAL COURSE in the ENGLISH BRANCHES, or other SCIENCES, will have the privilege of attending ST. MARY'S SCHOOL (Episcopal), by special arrangement.

OPERA SCHOOL.

Preparation for the Stage; Lectures on History of Music, and Scientific Musical subjects. Compositions by Students performed at the Conservatory Concerts.

The Degrees of Bachelor of Music (B.M.), Master of Music (M.M.), and Doctor of Music (Mus. Doc.), granted.

☞ For Particulars address

Dr. E. EBERHARD, President,
142, West 23rd St., New York.

Digitized by Google

METROPOLITAN

College of Music

Summer Session at Reduced Rates, begins July 2.
Pupils admitted any time. Piano Teachers' Certificates. Examiners: Wm. Mason, Mus. Doc., A. C. M., and Albert Ross Parsons, A. C. M.

This college has no equal for thoroughness of instruction and absolute safety of the methods.

The Voice Department, headed by H. W. Greene, supported by Frederick C. Packard in the Operatic Department, John C. Griggs in Oratorio and Interpretation, and R. M. Davenport and E. Presson Miller in Technical Training, offers, without question, the best advantages for vocal study to be found in America.

The Pianoforte Department is under the personal direction of Professor Albert Ross Parsons, assisted by H. T. Staats, H. C, Hanchett M. D., W., Ward Stephens, M'lle Aarup and others.

The Organ Department has for instructors R. H. Woodman. Dudley Buck, H. R. Shelly.

The Department of Violin and Orchestral Instrument is under the direction of Clifford Schmidt, the eminent Concert Meister of the Seidl Orchestra, and in conjunction with the Pianoforte Department secures to the college the import advantage of the study of chamber music and general ensemble practice.

The Synthetic Department, under the direction of Miss Kate S. Chittenden, makes possible to prospective teachers and others the great advantages of the Synthetic method of piano teaching, as originated by Mr. Parsons, and established through Miss Chittenden's editorship of the Synthetic publications.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department where pupils from a distance are accommodated with board and every facility for practice and study. The recent removal of the Residence Department to the immediate vicinity of Central Park, increases its attractiveness as a home school.

The studies of Harmony, Counterpoint, and Fugue are conducted on a scale not to be found in any other American college.

Special Normal Classes for teachers in each department.

The Managing Board of the Metropolitan College of Music all of whom are actively engaged in giving instruction, are:

DUDLEY BUCK, President.
A. R. PARSONS, Vice-President.
JOHN C. GRIGGS, Musical Director.
FREDERICK C. PACKARD, Director of Operatic School.
H. W. GREENE, Secretary and Treasurer.

Send for Circular, 19-21 E. 14th St. New York City

Digitized by Google

EDUCATIONAL

Oberlin Conservatory of Music.

A fully developed

High-grade College

of Music.

The fifty-eight years' history of the Oberlin Conservatory has been one of steady growth towards high standards, thorough scholarship, and the cultivation of Pure and Noble Art.

Advantages:

All departments of music taught.
Thorough standard of scholarship.
A large and very talented faculty.
Splendid buildings, modern in every respect.
Full equipment of piano, organs and claviers for practice.
Full musical library, open to every student.
Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
Very moderate expenses, with judicious personal supervision.
Frequent opportunities for public appearance when prepared.
Opportunity for literary study, lectures on art, etc.

Oberlin Conservatory is one of the **Foremost institutions** in this country for obtaining a

Solid, Broad,
and **Well Balanced**
Musical Education.

For Catalogue and other information, address **F. B. RICE, Mus. Doc.,**
Musical Dir'r, Oberlin, Ohio.

Digitized by Google

A VOCAL APPLICANT.

W. H. PONTIUS, Director Dubuque Vocal Institute,
Teacher of Voice and Artistic Singing, Harmony and Composition.

SUMMER TERM at Mountain Lake Park, Md., August 1st to 21st.
(Harmony taught by correspondence.) For TERMS and other information address as below. Correspondence solicited.
W. H. PONTIUS, Vocal Institute, DUBUQUE, Iowa.

WANTED.—A COMPETENT PIANIST, TEACHER of PIANO and THEORY, and CONDUCTOR of Chorus and Oratorio work, Is wanted for a large and well-established University. Address, UNIVERSITY, care Editor of MUSIC.

WANTED,—A GENTLEMAN OF HIGH MUSICAL CULTURE AND THIRTY years experience as a teacher is open for an engagement as MUSICAL DIRECTOR OF A CHORAL SOCIETY, with or without orchestra. An organist's position would also be accepted. Vocal culture, Theory and Composition are specialties. Address "Mus. Bac. Cantab" care of "MUSIC"

CINCINNATI

CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS of FOREMOST EUROPEAN CONSERVATORIES.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies in the Home department are under the personal supervision of the Directress.

For Catalogue, address

MISS CLARA BAUR,

Fourth and Lawrence Streets, Cincinnati, O.

John S. Van Cleve,

Lecture Recitals,

With or without musical illustrations.

Address **John S. Van Cleve,**
415 Elm St., Cincinnati.

Digitized by Google

EDUCATIONAL

Musical Works

BY

W. S. B. MATHEWS.

1. Outlines of Musical Form. 1867. Ditson
   Out of print.
2. Emerson Organ method. 1870. Ditson.
   With L. O. Emerson.
3. Mason's Pianoforte Technics. 1876. Ditson.
   With Dr. Wm. Mason.
4. How to Understand Music, Vol. 1. 1880. $1.50. Presser.
   A Series of object-lessons, calculated to develop musical intelligence and taste. More than 15,000 Sold.
5. Studies in Phrasing, Interpretation, etc. Bk. 1. 1883. Presser.
   Selections from Heller, Schumann, and others. Invaluable in 3d and 4th grades for developing a fine lyric style.
6. How to understand Music, Vol. 11. 1888. $1.50. Presser.
   Essays on Schubert, Wagner, Self-cultivation in Music, etc.
7. Dictionary of Music and Musicians. $1.00.
   Reprinted from No. 4.
8. Studies in Phrasing, Book 11, 4th and 5th Grades, 1889. Presser
   Selections from Mendelssohn, Schumann, Rubinstein, Bach, Chopin, etc. for developing lyric style and poetic playing, 4th and 5th grades.
9. First Lesson in Phrasing, 2d Grade. 1890.
   Easy poetic pieces from Gurlit, Reinholtz and others, for poetic playing in 3d and 4th grades
10. Twenty Lessons to a Beginner, 1890. Presser.
    Inductive plan. Entirely new.
11. Primer of Musical forms. 1890. 80 Cents. Schmidt
    A systematic treatise fully illustrated. Very clear and intelligible.
12. 100 Years of Music in America. 1889. G. L. Howe.
13. Popular History of Music. (Illustrated). 1891. Mathews.
    Pronounced by high authorities the most interesting and complete one-volume history of music anywhere published.
14. Graded Course of Piano Study, in Ten Grades. Presser.
    Selected from all the standard-studies, for the purpose of retaining only the best and most interesting.
    Any of the above may be ordered from us.

Address MUSIC MAGAZINE PUBLISHING CO.,
The Auditorium, 1402-5, Chicago.

Digitized by Google

A LESSON.

JUST INTONATION.

THE HARMONIC ORGAN.

Twenty-four Tones to the Octave. Absolutely Perfect Intervals. Indispensable to the Class-room and Studio. See "MUSIC" for April, also U. S. Patent, No. 497,056, May 9, 1893.

The Inventor is prepared to build Instruments to order and submit them for approval.

For particulars address

LEVI ORSER,

Auburn Park, Ill.

MERCHANTS EXCHANGE NATIONAL BANK,
257 BROADWAY, N. Y.

This is to certify that the Yost Writing Machine Co., 71 Broadway, New York, has made a special deposit with this bank of $5,000, subject to the draft of the Committee to be appointed by the Judges on Typewriters at the World's Columbian Fair at Chicago, Ill., in 1893, as described above.

A. S. APGAR, CASHIER.

NEW YORK, June 20th, 1892.

YOST WRITING MACHINE CO.

71 & 73 Broadway,

NEW YORK.

WHAT THE PRESS HAS TO SAY

ABOUT THE

Merrill Pianos.

"The New Merrill Pianos are destined to make a hit in the wholesale trade. There is no doubt that the extensive trade acquaintance and the commercial methods of Mr. John N. Merrill will bring his pianos into prominence without delay. The instruments will back the claims he is making for them, and as there is always a market for reliable instruments endowed with musical qualities, there will be no difficulty in placing the Merrill pianos in proper hands."

The office of the Merrill Piano Company is at 165 Tremont street, Boston, where specimen pianos may be seen.

Digitized by Google

THE CELEBRATED

"STEGER"

PIANOS

Are preferred by leading artists and purchased by the highest musical authorities, on account of their liquid quality of tone, elasticity of action, and great durability.

The Steger Patent Techniphone

(Patented April, 1892.)

Is considered the most practical invention yet introduced in the art of Piano making.

STEGER & CO.

MANUFACTURERS,

WAREROOMS: Wabash Ave. and Jackson St.

FACTORIES: Columbia Heights and Cook County.

CHICAGO, ILL.

The Virgil Practice Clavier.

☞ The only perfect ally of the piano for teaching and practice.

A power in the Mastery of all Technical Difficulties and in Memorizing Pieces.

Used and Recommended by the greatest Artists and Teachers.

Claviers Rented at a Distance with privilege of purchase.

☞ WRITE FOR RENTAL PURCHASE PLAN. ☜

Special prices to teachers on instruments for their own use
New illustrated and descriptive Catalogue and professional opinions sent free on application.

VIRGIL PRACTICE CLAVIER CO.

26 W. 15th St., New York.

Digitized by Google

ADELINA PATTI
AND
THE KIMBALL PIANOS

W. W. KIMBALL CO.
CHICAGO, ILL.

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti Nicolini

W. W. KIMBALL CO.
WAREROOMS, KIMBALL HALL.
WABASH AVE. NEAR JACKSON ST.

Digitized by Google

In BIG LUCK is OSCAR G. MURRAY.

EVERYBODY who knows Oscar G. Murray is aware that he is game to the backbone. The following incident shows how nervy he is and his exceptional judgment regarding railroad properties. About a month ago Mr. Murray was host at a dinner given at the St. Nicholas, There were six gentlemen present, including Mr. Murray. One of the guests was Mr. Seymour, a prominent Chicago manufacturer. After the wine had passed around pretty freely a dicussion arose as to the best railroad to travel over from Cincinnati to the East. The principals in the discussion were Mr. Seymour and Mr. Murray. Both of the gentlemen expressed very decided opinions, and the result of the heated argument was that they decided to back their opinions to the extent of $5,000 each.

Three days after the dinner they met by appointment at the Grand Hotel, and Mr. Murray posted a certified check on the Merchants' National Bank for $5,000, and Mr. Seymour put up a certified check for a like amount on a Chicago Bank. An attache of the Grand Hotel was agreed upon as stakeholder. Under the terms of the agreement the the stakeholders named Mr. Morrisey, of Mt. Auburn, and Mr. Lafer, of Avondale, judges, and these two gentlemen selected Dr. Cox, of Fourth Street, as the third judge.

The judges were to actually make trips over the five lines between here and New York under the terms of the wager, and their railroad fares, sleeping-car fares and hotel bills ---in fact, all expenses were to be paid by the winner. The vote of any two judges in favor of any one line was to decide the bet. If two of the judges did not agree on any one line then the bet was to be considered a draw. Another condition of the wager was that the principals to the wager were not to know who the judges were, nor were the judges to be informed as to who the men were who made the wager.

The points to be considered by the judges in arriving at a decision were---smoothness of track, maintenance of schedule time, superiority of passenger coaches, sleeping car and dining car equipment and service, picturesqueness of scenery along the route, and salubriousness of climate of country traversed. The judges made their last trip during the past week, and on Thursday rendered their decision to the stakeholder, and by a unanimous vote awarded the palm of superiority on all the points to the Chesapeake & Ohio Road. This was the line Mr. Murray had backed, and last Saturday the stakeholder turned over the $10,000 to Mr. Murray, who, after paying all the expenses of the judges, found that he had profited by the wager just $4,560.--- *Cincinnati Tribune, March 2d, 1894.*

Digitized by Google

Ask Leading Musicians anywhere in America about the

Henry F. Miller

PIANOFORTE,

OF BOSTON.

They will all tell you it is

☞ One of the finest made. ☜

Some will say it is

Superior to all Others.

Send for Catalogue!

Henry F. Miller & Sons

Piano Co., Boston.

BRANCH HOUSE PHIALDELPHIA.

Sold by dealers everywhere and everywhere popu a .

Nearly 60,000 Sold!

Pease Piano Co.,

316 to 322 W. 43d St. N.Y.

46 Jackson St. Chicago,

PIANOS — THE WORLD RENOWNED — PIANOS

Finest Tone, Best Work and Materials.

EMERSON

Sold and Rented, Moderate Prices, Easy Terms.

BOSTON. NEW YORK. CHICAGO.

Established 1849.

The **EMERSON PIANOS** have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them into more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and and has grown and prospered, until it stands to-day among the

Largest and most Successful

piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

☞ Several bargains in pianos slightly used.

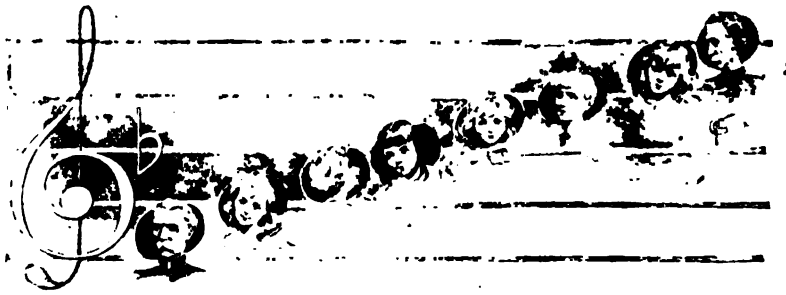
Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

Digitized by Google

PUBLISHED BY G, SCHIRMER, NEW YORK.



The Story of MAJOR C and his Relatives.

Being some Lessons in Harmony to a Little Child,

BY GRACE SHAW DUFF.

Illustrated by Frederick C. Gordon,

CLOTH. —o— PRICE, $1.00.

A well-defined and powerful trend in modern educational progress is the endeavor to render methods of teaching more attractive, especially to the very young. Instructors are increasingly willing to present fundamental laws in a fashion so simplified *i. e.* stripped of abstract reasoning, as to appeal directly and forcibly to a child's intelligence. Instruction is combined with amusement; the youthful mind is interested by the *manner* of presenting simple facts, and readily, retains the *substance* of information conveyed in so agreeable a form.

FOUR-TRACK SERIES ETCHINGS.

The Passenger Department of the New York Central has just issued a series of eight beautiful etchings, which artistically outrank anything of the kind ever issued by a railroad company, while the absence of any objectionable advertising feature renders them suitable for hanging in your office, library or home. The titles are "Washington Bridge," "Rock of Ages, Niagara Falls," "Old Spring at West Point," "Rounding the Nyse, Mohawk Valley," "No. 999 and the DeWitt Clinton," "The Empire State Express," "Horse Shoe Fall, Niagara," and "Gorge of the Niagara River."

These etchings are all printed on fine plate paper, 24x32 inches, suitable for framing. Copies may be procured at the office of W, B. Jerome, General Western Passenger agent, 97, Clark street, Chicago, for fifty cents each; or will be mailed in stiff tubes. secure from injury, to any address, for 75 cents each, or any two of them to one address for $1.30, or any three or more ordered at one time to one address, 60 cents each, in currency, stamps, express or postal money order.

Digitized by Google

MASON AND HAMLIN

IMPROVED

Pianos

REPRESENT THE SAME

HIGH STANDARD

OF

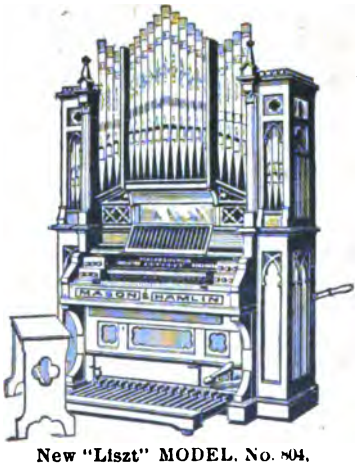
EXCELLENCE

WHICH HAS ACHIEVED A REPUTATION FOR THEIR

Organs

AS THE

Standard of the WORLD!



New "Liszt" MODEL. No. 804.

These Instruments have been supplied to

CHURCHES, CONVENTS, SISTERS OF CHARITY, MISSIONARIES AND SCHOOLS,

the world over.

WAREROOMS:—

MASON & HAMLIN, Organ and Piano Company.

154 and 155 TREMONT ST., BOSTON.

CHICAGO BRANCH,
185 and 187 Wabash Ave.

NEW YORK BRANCH.
158 Fifth Ave.

Digitized by Google

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the most eminent musical authorities of both hemispheres, and the acknowledged STANDARD Pianos of the world

THE CELEBRATED ERARD HARP.

We Have Taken the American Agency of

A. B. CHASE
KURTZMANN

PIANOS

VOSE & SONS
WEBSTER

GEO. W. LYON.

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and costing Less than One-Half the price

LYON, POTTER & CO.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres.
Of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres.
Formerly Senior Partner of Lyon & Healy

EDWIN A. POTTER, Sec'y and Treas.

Digitized by Google

The Finest in the World.

The Wonderful Weber Tone.
The Wonderful Weber Tone.
The Wonderful Weber Tone
The Wonderful Weber Tone.
The Wonderful Weber Tone.

VOL. VI. NO. 3

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR.

Easy Terms. Send for Catalogue and full information. Briggs Piano Co., 421 Albany st., Boston, Mass.
ESTABLISHED 25 YEARS
Used for Chief Tone, Action, Largest Durability
Instruments taken

JULY, 1894.

FRONTISPIECE, Portrait of Signor Giovanni Tebaldini.
The Choir and Their Pastor. 271 URIAH X. BUTTLES, D. D
A Group of Chords. 280. FRANK E. SAWYER.
Music and the American Poets. (II). 282. HELEN A. CLARKE.
An Appeal for Sight Reading. 289. W. H. PONTIUS.
A Violin. 292. W. HOWARD MONTGOMERY.
The Harmonic Nature of Musical Scales. III. 293. JEAN MOOS.
Carl Hausen's Wife. (Concluded). 301. ERATO.
Concert of the Philadelphia Musical Society. 312 S. A. R.
Piano Touch, Again. 317. BEVERIDGE WEBSTER.
Pedagogic Aspects of the Practice Clavier. 323 EDWD. BAXTER PERRY—B. J. LANG—J. J. HATTSTAEDT—N. J. COREY—HENRY G. HANCHETT—GEORGEA W. KELSEY.
Future of the M. T. N. A. 337. C. B. CADY—JOHANNES WOLFRAM—Dr. F. B. RICE—W. F. APTHORP—E. IRAENEUS STEVENSON—A. LAMBERT—O. W. PIERCE—L. C. ELSON—HOMER MOORE.
Music as Discipline and Culture. 349. W. S. B. MATHEWS.
EDITORIAL BRIC-A-BRAC:—366. Summer Normal Schools—Mr. Presser's School—Important Letter from Dr. WILLIAM MASON, on the Clavier and Legato—Prize Contests at the Chicago Musical College—M. T. N. A. Meeting at Saratoga, and prospective action—Opinions of JOHN ORTH and H. W. GREENE, concerning the M. T. N. A.
COMMUNICATIONS: 376 Letter from MR. CADY.

MUSIC MAGAZINE PUBLISHING COMPANY,
CHICAGO: 1402, THE AUDITORIUM.
Single Numbers 25 Cts. Yearly Subscription $3.00.
NEW YORK, PARIS, AND LONDON: BRENTANO'S
Entered at the Chicago post-office as second-class matter.

...TE TECHNICS. By Wm. Mason and W. S. B. Mathews.
...ble to Beginners. Invaluable to Advanced Players.
...al of Mason's celebrated System of Practice, ... the result of severa...
...ly those aspiring to Perfection in Piano playing.
... and, Rhythm, Touch, Mind in Playing, Accentuation, Velocity,
... use this System, including ... of the Octave, Interval-
...cles. Best Manual published. 25 Original Arpeggios. A few
...es with directions for Composing.
...he "fingering," and is highly commended to Students.
...RITSON COMPANY, ...

Both Diploma and Medal

OF

Highest Honor

AWARDED

The EVERETT PIANO.

Made by the Everett Piano Co., Boston, Mass.

By the World's Columbian Exposition Jury of Awards.

The Text of our Diploma is as follows:

To the Committee of Judges—DEPT. L. LIBERAL ARTS.
No. Card—6798.
Exhibitor—EVERETT PIANO CO., Boston, Mass.
Exhibit—THE EVERETT PIANO.

COMMENTS: I report that this exhibit is worthy of an award. It possesses a **full, sonorous tone** and the **sustaining power is VERY good; the scale is smooth and well balanced** and the **action,** of their own manufacture, **well regulated; the touch is easy and elastic** and has **good repeating quality. In construction the FINEST MATERIAL is used; the workmanship shows great care,** and the **cases are well made.** The **patent action brackets** deserve **special mention,** in saving time in removing and replacing action.

JURY OF AWARDS:
DR. F. ZIEGFELD, President Chicago Musical College.

Signed:

V. J. HLAVAC, Piano Mfr., St. Petersburg, Russia.
GEORGE STECK, Piano Mfr., New York City.
E. P. CARPENTER, Organ Mfr., Worcester, Mass.
MAX SCHIEDMAYER, Piano Mfr., Stuttgart, Ger.
DR. HUGH A. CLARKE, University of Penn., Phila.

GEORGE STECK, Judge.
K. BUENZ, President.
J. H. GORE, Secretary Board of Judges Dept. of Liberal Arts.

The John Church Company,

GENERAL FACTORS,

CINCINNATI, NEW YORK, CHICAGO.

Digitized by Google

Are you Interested in Music?

Attention is invited to the **Variety, Practical Importance** and **Interesting Nature** of the contents of MUSIC for the present issue.

No less than twenty-seven writers are represented, most of whom are practical and theoretical musicians of national reputation. The matters treated take a very wide range, from those of immediate consequence, like the opinions relating to the M. T. N. A., and the Practice Clavier, to questions where Music touches Literature, Culture and Education.

A volume made up of matter of this kind not only possesses value for immediate reading, but is equally valuable months and years after publication. We call attention, further, to the fact that all this discussion of musical questions is carried on without personalities, and without small party divisions. MUSIC takes the stand indicated in its name, being for the Art of Music in its high and permanent aspects, as part of culture, and as a proper element in a normal education. We know that there are thousands and thousands of music lovers in all parts of the country who are looking for just such a musical periodical, because we have had more and more of them upon our mailing lists during the past two and a half years.

We want more. And therefore we ask every student and teacher into whose hands this may fall, to speak a good word for us, and do his own part by sending in his name, if not already numbered with the honorable company of subscribers.

For the ensuing issues several very important acticles are in hand. An illustrated account of the Metropolitan College of Music will find place in August. Also Prof. Dickinson of Oberlin will have an able discussion of "Church Music," Prof. Waldo S. Pratt, on "Music in Universities; and there will be other interesting matter of great variety.

The editorial Bric-a Brac will be filled next time mainly with teaching topics, as brought up at Philadelphia. Later there will be travel letters from the same source. Meanwhile communications are to be addressed as usual to the offices of publication. But until July 25th personal letters to the Editor, not containing office matter, may be addressed to care of Theodore Presser, 1408, Chestnut St., Philadelphia. Meanwhile club rates remain as follows :—

MUSIC, One Year with Etude $3,50
MUSIC, with Mathews' "Popular History of Music".....$3.50
MUSIC, with "The Cosmopolitan" $3.50

Address—

MUSIC MAGAZINE PUBLISHING CO.,
1402-5, The Auditorium,
CHICAGO

Digitized by Google

Miscellaneous

AGENTS WANTED!

To Canvass for this Magazine

Liberal Commissions Paid to the Right Persons

Among the regular contributors have been the following

JOHN S. VAN CLEVE,
CALVIN B. CADY,
JOHN C. FILLMORE,
THOMAS TAPPER,
ARTHUR FOOTE,
JULIUS KLAUSER,
WILLIAM L. TOMLINS,
EDWARD BAXTER PERRY,
H. W. GREENE,
JOHN S. DWIGHT,
GEO. P. UPTON,
EMIL LIEBLING,
E. M. BOWMAN,
J. DE ZELINSKI,
ARTHUR WELD,
JOHN HOWARD,
HOMER MOORE,
CONSTANTIN STERNBERG,
DR. JOHN C. GRIGGS,
FRED. W. ROOT,
JAMES PAUL WHITE,
EDGAR STILLMAN KELLEY,
W. FRANCIS GATES,
CLEMENT TETEDOUX,
ALFRED VEIT.

For Terms Address,

MUSIC MAGAZINE PUBLISHING CO.

S. S. MATHEWS, Manager,

The Auditorium, 1402-5, Chicago.

Digitized by Google

Digitized by Google

SIGNOR GIOVANNI TEBALDINI,
Musical Director ot the Venerable Basilica of St. Marc's, Venice.

Digitized by Google

MUSIC.

JULY, 1894.

THE CHOIR AND THEIR PASTOR.

AFTER twenty or more years of experience with choirs it has been borne in upon me that it is significant that Jubal, the father "of all such as handle the harp and the organ" was a descendant of Cain, and I have long and secretly believed that the phrase, "to raise Cain," is of great antiquity, and was first used descriptively of some difficult antideluvian singers, who with their organist squabbled about the number of solos possible in a given period, and when I have been more than ordinarily in subjection under the thumbs of my choir, I have tried to console myself with the reflection that even in Job's day when the "sons of God presented themselves before the Lord, Satan came also," and, I suspect, belonged in the choir and bullyragged the pastor. But with all my tribulations no one has ever accused me of being in any degree responsible for the doings of my choirs. I felt therefore when I read Dr. Griggs' article in April MUSIC, that there are depths I have not sounded. I was beguiled by his introduction, and saying to myself "the doctor has been there," fancied he was about to suggest some sort of combination for the protection of pastors from the blighting powers of organist and singers, so-called. But I was quickly undeceived. No doctor of theology with a church on his hands would pen such lines as the following:

"The pastor even in the most democratic of churches has, in relation to the services of the church, at least almost the

Copyright.

Digitized by Google

entire executive authority," and only a doctor of music little acquainted with the men, "the church" calls "the clergy" would fancy there is a pastor living so dull, so unobservant of the effect of a service, that he is "indifferent to choir management, or worship music." The remedy proposed, viz., that the theological schools add music to their curricula is, however, a good one as far as it goes. Now the average theological graduate is much in the pickle of a friend of mine the year after his graduation from a medical college. "The fact is," confided he to me, "till I gave up trying to recollect what it said about this and that in the books, and studied my patients, everybody I attended died." Moreover without a certificate of definite knowledge acquired to give him authority to speak in matters musical, the pastor who now has musical taste and knowledge has just that more surface to expose to torment. He cannot speak with any prospect of pleasant results to his choir, nor can he bring any effective pressure to bear upon those soulless barbarians, the makers of tune books and the manufacturers of so-called Gospel songs.

The employment of "those specially trained in music," is possible only in a relatively small number of churches. The average church in which the average pastor spends himself and his life has a volunteer choir. At his installation he finds his choir ready-made like his deacons and elders, and often in both cases the material used is determined not by suitability, but availability. Yet it is this average church that must be reached, and helped, if music is to have her appropriate place in our Sunday services. Assuredly something will be gained if this average church expects its pastor to know good music as well as sound doctrine, to be able to tell if selections are worshipful and musicianly or quite the contrary, to know, even if he makes no sign, that the tenor is flatting and the soprano sharping and the organist has opened a terrible combination of stops, quite as well as he knows Hebrew, and Greek and the latest there is to be said about the book of Isaiah, and the accounts supposed to have been written by Moses. Still, preaching is a way of getting

Digitized by Google

bread and butter, and so slight is the hold of the preacher upon his position, so liable is he to dismissal for trivial causes, and so universal is the demand that his salary shall purchase not only his services but the services of a wife, in my opinion "the moon will turn blue," as our Irish friends say, afore pastors as a class will run the direful personal risk to themselves involved in meddling ever so gingerly with that highly irritable organization, the choir.

My musical education began at Tiddville where my father was called to minister when I was ten. Uncle Timmy Downs made shoes week days, and on Sundays led the choir with his 'cello. The taste of the time and the community inclined toward the lugubrious in psalmody. But the mellow tones of Uncle Timmy's instrument put an element into minor cadances that dispelled their gloom. The way he did Windham and China sent delicious thrills down my spine, and when he played Coronation, Harwell, or the Portugese Hymn it seemed to me I could speed afar into Heaven on the golden light streaming through the bare, wide windows. When I was about twelve, school-master Storms joined the choir, and became leader of the singers by right of owning a tuning-fork, and of being able to sing by note. But such singing! Alas for the listeners! And Mr. Storms was not content with showing off his whistling falsetto in the partial effacement of company, but egged on by the demon of vanity, sang solos on all possible occasions. Uncle Timmy resigned after Mr. Storms sang something he called "The Bank of Heaven," and which had twenty stanzas. My father also resigned soon after, moved to do so by the results of remonstrating with Mr. Storms for singing a plain old hymn to a song tune, whose name I do not remember, but which had a refrain whose words were, "I've waited with my bonnet on, from one till half-past four."

My second instructor in music was a little old maid, who lived over the way from my lodgings in college, and who played Beethoven and Mozart sonatas on her old piano, with great taste. I learned, too, from our college Harmonic society many things, and I went to my first parish of Betsey's Cor-

Digitized by Google

ners fully resolved to make my services "seasons of spiritual help and culture." But alas pastors propose, and choirs dispose! We had a reed organ of fiendish power of squawk, and the pretty widow who played it for its use week-days in giving lessons was perfect mistress of its squawking powers. My first discourse was upon Heaven, and I gave out Wesley's hymn, "Love divine all love excelling," taking it for granted that I would hear it sung to the old tune named Autumn in the books. But first came a tenor solo, and then an equally ear-rending alto solo, then the second verse turned into a chorus. I am rather slow, and warmed by the greatness of my sermon theme I forgot that first surprise, and after what I felt was a most moving climax, I gave out Watts' immortal lines, "There is a land of pure delight." Sitting down on the slippery haircloth sofa I gave myself up to reflection, and closing my eyes unconsciously expected Varina. What I heard was a trivial series of phrases, then a chorus unmistakably African in origin. It came after each verse, and the words were "I'll be there, I'll be there. When the first trumpet sounds I'll be there." I do not know what the effect of those measures were upon my audience, but for myself from Heaven I dropped very near the other place.

The next Sunday I prepared what I intended should be a sort of revival sermon, and I let Mrs. Whipporwill do her own selecting. The leading soprano was the daughter of my senior elder. The principle bass was an elder. The elders in Betseys' Corners were elected for life, and "ruled," whatever else they did not do. On this occasion the first number was a chant, "How amiable are thy tabernacles, O Lord of Hosts!" The soprano started off briskly and shrilly. The alto and tenor kept half a breath behind until the tenor had four quarter notes to sing to two half notes in the other parts when he was sadly troubled. As for the bass, as his whole interior economy was set to an andantino movement, he had only arrived at "taber," when the rest were crying "O," and "nacles," when they were singing "Lord" and so on. But all things end, even chants. While the deacons were

Digitized by Google

passing the boxes the tenor did a solo to the tune of Robin Adair. I do not recollect the hymn, but I remember only too distinctly that it was a decided misfit, and that the words to be sung to its peculiar rhythm had to be accented and divided as they never were before. Of course in my discourse I drew as dark a picture of the condition of the wicked as I could, and dwelt long upon the probabilities ahead for them, and when I closed I indulged the hope I had made an impression. But alas for my much desired effect! Alas, for the revival for which I longed! The choir rose and sang an anthem whose music sounded to my ears at least very like the song I used when a sophomore to carol with congenial spirits at small hours in the morning at Athensville, and which began, "Oh I went down South for to see my Sal, Sing Polly wolly-doodle all the day!"

I tried thereafter with all the tact I was master of to do what Dr. Griggs sets forth as a pastor's duty, viz, "to urge some well considered plan upon my people by which the choir would be a help, and not a hindrance to my work." But all I effected was a lively disturbance, and my own removal.

A new organ had just been set up when I was installed in Griggsville. Deacon Doolittle's son had taken it for a bad debt, and had induced the people to assume the $2000, the trustees giving him their personal notes as security. The meeting-house was old and small. The organ was set up beside the pulpit on the floor, but even then several peaks and pinnacles had to be sawed off its very gothic front to permit it to be accommodated. $2000, were, some people said, just twice the number of dollars that organ was worth. Others grumbled that when the meeting-house was just about to tumble down, it was no time to buy an organ. I found the situation demanded the utmost discretion on my part, and knew the moment had not come to press the claims of the pastor upon the choir, for Dea. Doolittle's daughter was the organist. I doubt if any instrument revenges itself upon a poor player with quite the energy an organ does. Mrs. Strang was an industrious creature. But Solomon, the

Digitized by Google

bee, the ant, and other persevering bugs to the contrary, unassisted industry will not make a musician. She would open up her practice at about eight every morning, and often ground away all day till five o'clock, but she never changed. I speak with feeling, for my study was in the parsonage, only twelve feet away. If wishes could have effected it, she and that organ would have gone to Uranus, the planet which is I believe on the extreme limit of the solar system; as it was I conld only suffer, and reflect upon the probable advantages of being stone deaf. It was all one whether a hymn was in 4-4, 3-4, 2-4, 2-2, 4-2 or 3-2 time. It was immaterial whether it should be grave or gay, andante or allegro. She had one tempo, and whatever stops she pulled out the result was always loud, and as unrefined as the racket a boy gets out of a tin horn. But whatever she did she was Dea. Doolittle's daughter, and if the people chafed, they said nothing. There was, however, an evident sensation of relief when her husband removed with her to the Pacific coast. Prof. Tinkler had just then opened a music store on Turkey street. He had come from Excelsior. There were legends that he was, so to speak, an evolution, that he had begun life on the tailor's bench, and knew quite as much about pressing boards, and a goose, as about the divine art. But he was a widower, and had means, had come from a big town and like the rest of the descendants of Jubal seemed to possess irresistible attraction for the women. Miss Tubbs, and the other elderly young ladies declared it was manifest he had been sent by Providence "to fill a vacancy," and it goes without saying he became our organist. So far from helping to make our services, "seasons of worship and spiritual culture," he converted them, so far as he was able into exhibitions of himself. He said he played his voluntaries "out of his own head." It is quite probable. I doubt if such inanities ever were printed, and that is saying the worst I can think of. But his voluntaries did not vex me, as did his trick of setting our most precious hymns to new tunes unworthy of them. Cowper's "There is a fountain filled with blood," he played to a tune

Digitized by Google

which repeated, "filled with blood," three times. It was, too, shallow, and unmusical, and as if its union to a genuine hymn were not outrage enough, there was a chorus. "Rock of Ages" whose wedding to the old tune is sacred, he played to a tune full of triplets, and glorious Antioch gave place with him to an inane composition in one flat for, "Oh for a thousand tongues to sing." Anthems that present peculiar difficulties to the amateur were his favorites, and the way he and Miss Tubbs, just then our prima donna, got through them was at once distressing and diverting. Miss Tubbs had the airs of a great singer. The Professor attacked the organ as if he knew all about it, and even when they tackled the Hallelujah chorus they came forth from the conflict apparently unruffled. It was the rank and file of the choir who flushed and became flurried, and showed they knew they were perpetrating enormities, or who gave up the battle and stopped. Matters came to a climax however one evening about six months after he began. He was perhaps bent on showing off to the utmost, and opening the trumpet combination, set out by doing something *fortissimo*, *con fuore*. Then by a series of ingenious capers, and modulations he went from Fisher's Horn-pipe to Sweet Violets, thence to 'Comin' through th' Rye, airs from Pinafore, and Patience, and that classic, "Come put me in my little bed." The meeting-house was full. The bells had long since ceased to toll. The clock in the tower had struck eight, then the half hour, yet on he rumbled and fluted with no signs of abatement, and had just begun what sounded to me like the opening measures of, "The Rooster in the barn," when I made a sign to my son Jonathan Edwards to stop pumping. It did not occur to me just how an organ out of wind gasps its last breath away. I am a brave man, but I will admit the expiring hiccough that suddenly closed the performance struck a chill to my heart. Amazed, the Professor pulled the call twice. Jonathan glanced up at me inquiringly. The audience were almost in hysterics. Shaking my head at my son, who knows full well the value of obedience, I rose majestically and read my text. We had

Digitized by Google

no more music that evening, for after a brief interview with Jonathan the Professor strode down the aisle and went out violently slamming the door after him.

My wife insisted that I had exceeded my prerogative, that it was dreadful to stop a musician in full career, and what is worse she said that I had made myself even more ridiculous than the Professor. She laughed, too, till the tears ran down her cheeks. But I saw nothing amusing in the occurrence, and I do not know what would have been the outcome of it had not Deacon Budge come to my relief. As he never makes a fuss over small matters, and is one of the best givers, he has great influence, and he went to see the Professor very early in the morning. The result of his conference was a friendly meeting of Mr. Tinkler and myself in the evening. After some mutual apologies, on my part for my interference (I qualified my expressions by affirming that I thought he took up altogether too much time), I went on to say that I wished we could get a little nearer together, and that the sermon and the song service might, so to speak, make one harmonious whole.

"That's long been my idea," said he briskly. "To begin with, if you won't preach so long—you must take up all of twenty, or twenty-five minutes—something will be gained. Then, if you'll just keep the music in mind. I'll send you a program for each week, say Monday morning. I've ordered some new books, and we intend, Miss Tubbs and I, to go straight through them, skipping of course such selections as are specially adapted for funerals, unless you have some themes in which you can use 'em."

What I endured the years Mr. Tinkler presided at the organ, and Miss Tubbs, and then Mrs. Jabdyke was "leading lady," and later when Mr. Simcoe did bass solos, cannot be put into words, any more than music itself can be so expressed, and I feel that my entire resignation to the Professor's sudden death is justifiable. I suffer, too, retrospectively, for now that we have something quite different, I know to the full what we put up with. Still, I had nothing to do with gaining little Phœbe Snell. When I first

Digitized by Google

came to Griggsville she was a skinny, nervous, musical terror, with immense possibilities wrapped up in her. It is unnecessary to tell how the child was given the best of training in this country, and abroad. She came back here to be the stay of an aged grandmother one of the pillars of my church. That she should become our organist went without saying. I looked forward to her advent with trembling. But when I heard her, how sorry was I for myself and all my people that she, or some magician like her had not come long before. I only hope that she, and the choir she has quietly evolved may receive such spiritual uplift and help occasionally from me, as I do always from her and them, and my best wish for every hectored pastor in the land is that a quiet little music wizard like our Phœbe is coming to his relief.

We are in your hands, oh musicians! You can almost make us, and you can altogether mar us. If we are not as a class great men, we speak on great themes worthy of your best assistance. We are absolutely without authority. If we seem to have any, it is a shadow not a substance. We hold our places, and do our work and incidentally get our bread, and support our families—by pleasing. If our organists are ignorant, and our singers like such selections as the following:

"Thou can'st fill me gracious Spirit,
Though I cannot tell Thee how,
But I need Thee, greatly need Thee,
Come, oh come, and fill me now!"

Chorus, "Fill me now, fill me now, Jesus come and fill me now!" (the music equals the words,) we are powerless. We need missionary musicians to instruct and train our choirs. We need other missionaries to insist that the insertion of the name of our Redeemer does not make doggerel sacred poetry We need a few resolute executioners of publishers of so-called Gospel songs. We may need a Pastor's Union to protect ourselves and our people from the dómination and despotism of choirs. For the present we are at the mercy

Digitized by Google

of chance, the victims of such sons and daughters of Jubal as we find in, or who will to take possession of the musical part of the Sunday services.

URIAH XERXES BUTTLES, D.D.

A GROUP OF CHORDS.

I.—THE DIMINISHED SEVENTH.

A clashing dissonance, a restless voice
That strives in vain mid warring minor thirds,
Fierce as the shriek of storm-born ocean-birds
Finding no peace, forbidden to rejoice.
Doomed by a mystic spell to ever more
Breathe terror on the palpitating air,
Breeding the fatal thought of fear and care.
Banishing happy fancies, rife before.
Oh tragic chord, thou only playest a part
In this world's clamors, bitterness and grief,
Thy harmonies can never bring relief
To him who hears their echo in his heart.

II.—THE MINOR TRIAD.

Sad, yet how sweet, plaintively exquisite,
Filling the soul with more than earthly pain,
Pain which is rapture, as when strained dry eyes
Feel the warm flood of blessed tears again.
Thou sing'st of mortal fate in sombre tones
Uttering the truth of all humanity,
Yet with an essence, subtile as dream-tones,
Fraught with a hope of immortality.
Stealing to wakeful ears at dead of night,
Murmuring of rest within the quiet grave,
Whispering low,—"Alas! 'tis only there
That you can find that dreamless sleep you crave."
Oh! minor harmony, like, snow in spring,
Beneath whose mantle shivering nature cowers,
The ear but hears the snow-tones in thy voice,
The soul perceives, beneath the snow, spring flowers.

Digitized by Google

I I I.—The Major Triad.

Strong with the strength of faultless harmony,
  Completely satisfying to the ear,
End and beginning of all joyful strains,
  Grand in simplicity, so bright, so clear:
Emblem of noble minds and lofty thoughts,
  Where complex passions never wage their strife,
A rock of stalwart harmony which towers
  Above the waves of discord in this life.
Urging, with clarion-tongue, all men to strive
  Upon life's stage to act the nobler part,
Rousing the pure emotions for grand deeds,
  Stirring the very harp-strings of the heart.
Thou primal triad, born 'mid rolling spheres
  When my triad stars moved singing thro' the sky,
Thou art the mighty Trinity of Sound
  Whose triune harmonies can never die.

Frank E. Sawyer.

Digitized by Google

THE RELATIONS OF MUSIC TO POETRY IN AMERICAN POETS.

(CONCLUDED.)

WHETHER an entirely satisfactory theory of the basic rhythm of verse will ever be evolved might appear doubtful in the light of past experience, since every critic who writes upon the subject begins by declaring that all that has been written previously is utter stuff aud nonsense; but it would seem a not unnatural conclusion that if there is to be one, it should take account of the nature of material to be used. The laws for the construction of a stone arch take account of the material out of which it is to be built, *e. g.* blocks of stone; if the arch were to be a span of iron the laws of construction would be different. Because, then, the rhythmic law of music is based upon exact co-ordinations of time, it does not follow that the rhythmic law of poetry should be the same. Even nature does not demand exact time relations in all her rhythms. Any one listening to the rhythm of the incoming tide will be convinced of that, it is a rhythm of accent with all sorts of variable time relations.

Lanier himself recognizes that the "tunes of language," as he calls them, are very different from those of music. Though they of course have the element of pitch in common, the variations in pitch are dependent upon totally different considerations.

Let us examine closely the nature of the material in the two cases of music and poetry. In the former, we have the purely sensual element of sound; in the latter, to the element of sound is added a concrete idea. While a single sound by its nature cannot bring up any definite image, a single word may bring up a perfectly definite image; thus sound in the case of language is modified by the element of idea which

Digitized by Google

enters into the word. Similarly, the element of tune in language must be greatly modified by the necessity of expressing definite emotions or passions. Therefore, while much smaller intervals are used in language (there being no harmony to make its demands), there has come to be a certain model of tune appropriate to every emotional expression. The causes which militate toward the fixing of tune in language as opposed to its freedom in music, would equally militate toward the freedom of rhythm in language as opposed to its fixity in music, *i. e.* the necessity of expressing ideas would bring about such complexity in the time relations of words, that the laws of time co-ordination which set themselves up among purely sensual sounds, will not cover the ground when we have to deal with sound modified by idea.

The result of his musical instincts appears in Lanier's poetry in the subject matter, as well as in form, but with all the musical knowledge which he undoubtedly possessed he does not compare with Robert Browning in wealth of musical imagery nor in intellectual grasp of the bearings of music historically, artistically and philosophically.

Nor does Lanier give a single instance of music from the point of view of the composer instead of the listener, such as "Abt Vogler." He has treated it entirely on its objective side, indeed Browning is as yet the poet *par excellence* of music on the subjective side. Dr. Richard Burton of the *Hartfort Courant* who is a sympathetic student of Lanier said in a recent letter to the writer "I believe music was more a part of Lanier's life, more imperative an appeal than with Browning. In short I feel confident that no English poet has known so much of and been so intimate with music as Lanier." The very fact that it was so much a part of his life, the life of a keenly sensitive and emotional nature, may account for the absence in his poetical use of music of those intellectual qualities which mark Browning's poetical use of it. He furnishes proof himself in one of his letters that he did not appreciate music at its true worth. Remarking upon the inevitable bent of his nature toward music, he says, "But I cannot bring my-

Digitized by Google

self to believe that I was intended for a musician, because it seems so small a business in comparison with other things which it seems to me I might do."

In his principal musical poem, "The Symphony," he describes the musical effects of a symphony, and, at the same time, the fancies which float through his mind as he listens to it. This is not the highest plane upon which music can be brought into poetry. To represent music as giving one definite ideas in regard to trade and commerce, and the need of love, is attributing to it a power which it does not possess, and which it is not desirable that it should possess. Having unbosomed oneself of this criticism in deference to musical ideals, one can with a clear conscience enjoy the beauties of the poem. Lanier's delicate fancy has here full play, and there is a wondrous charm in the imagery employed by him in the description of musical effects of the different instruments. One of the prettiest is of the flute, Lanier's own instrument.

"But presently
A velvet flute note fell down pleasantly
Upon the bosom of that harmony,
And sailed and sailed incessantly,
As if a petal from a wild rose blown
Had fluttered down upon that pool of tone
And boatwise dropped o' the convex side
And floated down the glassy tide
And clarified and glorified
The solemn spaces where the shadows bide."

With the spectacle of one poet going to the birds for his rhythms, and another to the art of music, one is inclined to wonder whether poetry has exhausted all her latent rhythmic powers and must henceforth go to external sources for inspiration, stepping down from her pedestal to become an imitator. Certain it is that this grafting of rhythmic forms from other sources upon poetry is to bring into undue prominence the rhythmic plan. It no longer seems an organic part of the poem, underlying its external form; it is a yoke with which thought and imagination are bridled. The sound element of the word is unduly exalted above its sense element, our attention is centered too exclusively upon the rhyth-

Digitized by Google

mic form. The kinship of musical and poetical rhythm should not consist in their likeness to each other but in the similarity of their relations to their respective arts. In music, the rhythm is so much a part of its essence that we are hardly more conscious of it than we are of our own heart throbs. There it is underlying the fine play of the melody with perhaps a whole cascade of notes to one of its beats, or, perhaps, but one; with at one time a stately march of full-chorded harmonies or but a simple triad. Around the primal life-giving rhythm of music play the imagination and emotion of the composer, and the more this frame-work is thick embowered with rich melodies and harmonies, the more beautiful becomes the work of art. Compare, for instance, the nakedness of the rhythm in a march played by a military band and the charm of the daintily veiled rhythm in an andante of Mozart or Beethoven. So in poetry the rhythm, while in its nature capable of greater variation than that of music, should be completely subordinated. Words should be chosen and related so that they are freighted with suggestion. Thus veiled in imagination and thought, the rhythm does not obtrude itself upon our intellectual perception while we read, but appeals rather to our inner consciousness.

The tendency of poetry to go to music for inspiration has recently been illustrated in a very remarkable manner by Mr. Ernest Fenollosa, in a poem entitled "The Discovery of America," published in a volume lately issued by I. G. Crowell and Co. It is an interesting fact that as music strives more and more toward the expression of concrete ideas, witness the symphonic poems and the program music of the present day, so poetry has been striving toward the expression of the unspeakable. Each tries to put itself in the seat rightfully occupied by the other. The symbolistic school of writing in France shows a step in this direction. With the poets of this school words no longer pass on their face value alone. Behind them are found lurking vague abstractions, which may mean one thing or another according to the temperament of the reader. Their writings have

Digitized by Google

that same quality belonging to music which Shelley describes so pertinently, it

> "Will not tell
> To those who cannot question well
> The spirit that inhabits it."

This quality it is which gives such a weird charm to the dramas of Maurice Maeterlinck, and makes them so entirely different from any other dramas in literature; after reading him one feels as if glimpses had been caught of the elemental meanings of things.

In "The Discovery of America," Mr. Fenollosa has not only made his thought frequently lie behind the words rather than in them, but he has modelled his poem upon true symphonic form, with themes and counter themes and even development of themes according to musical laws—as near as practicable that is—and even connecting codas between the themes. This truly collossal task Mr. Fenollosa has managed with no little skill. I believe that Brahms third symphony was the direct inspiration of the poem. Wishing to try if it were really possible to get a definite sort of inspiration for poetry from music, he listened to the symphony with that end in view and upon hearing it the second time, poetical themes suggested themselves which bear, as the reader will observe, broad rhythmic kinship to the symphony. Be it noted that there is no servile imitation in the poetic rhythm of the basic rhythm of music, the analogies are with the larger phrase and emphasis rhythms, which are of peculiar freedom in Brahms' music.

The poem is written in four movements, of which the first is entitled "The Sea and the Sky," and in it we seem to see Columbus in relation to the outer Cosmic forces of the universe, which make for this event of large import. The second movement "Dreams," show us the individual forces which have been at work in Columbus himself, and have led up to his personal share in the achievement of the event. The third movement, "Wedding Music," represents the music of the cosmos which sounds at the approach of the wedding of the East to his Western bride who awaits him, and the

Digitized by Google

fourth movement "Triumph" shows the accomplishment of the event, but mixed in with the good arising from it is evil which arouses doubts, and questionings in which it dies away. These are in nearest outline the motives of each movement, and from them no idea can be formed of the subtile suggestiveness which every where permeates the work. While all four movements are modelled upon musical form, the third is perhaps most thoroughly indebted to her sister art. Here one recognizes theme and counter theme, now that of the universal music, now that of the hero and his bride. Phrases of the same thought reappear with slight modifications, just as phrases of melody are moulded into new shapes by the composer, and all are connected together into an organic whole by coda-like interludes, in varying rhythms. I had the pleasure of hearing this poem read by the poet to a few friends, and although possessing a firm conviction that poetry and music in their highest development occupy regions quite distinct from each other, I felt that in this case at least their functions had been blended so as to produce a result in many respects exquisite. The rise and fall of the emphasis, and the sweep of the phrasing has an almost orchestral effect. Yet can it be said that the enjoyment is as great as that experienced in music proper, or in poetry untrammelled by the somewhat arbitrary laws of musical form? That the laws of musical form must possess a certain arbitrariness, is necessitated by the fact that the mind seems to need some logical process upon which to rest, or the result is chaos. Music, while furnishing enough of logicalness in the laws of its form, at the same time leaves the imagination free to fly hither and thither in the empyrian of ideas as it will. Poetry, on the other hand, furnishes the logical element in the natural sequences of the thought, and the effect of subjecting this material of thought to elaborate formal developments, such as exist in music, is to hamper imagination, which likes to rush ahead of the words to the culmination of the thought. Doubtless, form in all the arts may be reduced to a certain set of general principles as contended by Professor Raymond in his recent

Digitized by Google

book on the "Genesis of the Arts." All art form does probably consist in a proper arrangement of likenesses, contrasts, complements, gradations and so on, but, as in the case of the basic rhythm of an art, the intrinsic nature of each art must settle the intrinsic nature of its contrasts and and its likenesses. Would anything be gained by writing a poem in lines of such length and arrangement that they represented an image of the human body? This would be superimposing on poetry the laws of likeness and contrast which obtain in painting. Similarly is much to be gained by superimposing on poetry the laws of likeness and contrast which obtain in musical form? This is the question which Mr. Fenollosa's poem has suggested to me, and which for the present must remain an open one. There is no question, however, that in this poem Mr. Fenollosa has shown himself the possessor of unusual power and originality. Any æsthetic doubts which may arise when one has one's thinking cap on are lost sight of when the poem is read aloud, or in the presence of such lines as these—the closing cadence of the last movement.

"And is there no end of stifled woe?
We do not know.
We can but keep the faith
Even when sucked between the shredded jaws of death;
Even as he,
The first and last begotten hero of the sea.
We can but let the twofold music sigh and die away;
As if a maiden's hand
Led some dark, shipwrecked thing along the strand
Until their voices blended with the evanescent murmer of the spray.
So now all subtlest natures seem
To melt upon the soft ethereal bliss of the Supreme.
And perfect silence turns the numbered pages of a dying theme."

HELEN A. CLARKE.

Digitized by Google

AN APPEAL FOR MORE THOROUGH INSTRUCTION IN SIGHT-READING.

That there is a dearth of fluent readers of music among the large number of singers who occupy positions in choirs and other organizations, will not be denied by any one who is thoroughly conversant with the facts in the case. Organists and directors are painfully aware of the lack of ability to read on the part of singers holding positions under their leadership, and if the time spent in thrumming over parts for these half-instructed singers, were all summed up, the figures would be appalling, and would clearly show that many hours had been wasted in doing something which was not the business of the accompanist.

The accompanist gets no credit or thanks for teaching the soloist his part; and, as a rule, if the blunder is made in the rendering of a song, the accompanist gets the blame and is often regarded as being unmusical, soulless, cold and unsympathetic.

Arguments will not be necessary to convince serious students of the advantages of reading ability, but there is a vast number of so-called professional singers who do not seem to fully recognize the importance of a complete equipment for their undertakings, and the fault is not theirs alone, but generally can be traced to their instructors. It is not enough that singers are taught correct methods of breath control, pure tone production, phrasing, expression, etc., but they should have also the ability to read correctly and fluently.

It is supposed by many that the qualifications for becoming an expert reader are innate, but this can be shown to be erroneous, although it must be admitted that some persons possess greater talent in this direction than others.

Digitized by Google

With systematic and continued effort, any one who is at all musical can attain a high degree of perfection in this art. The trouble is that few possess the desired qualifications of earnestness, and the willingness to pursue the study from the beginning and for a sufficient length of time; and, on the other hand, teachers lack the courage or sufficient interest in their pupils, to urge the study, and look upon it as beneath their dignity to teach a *singing class*.

Happily there are teachers who have adopted a plan of giving systematic instruction in note-reading to their pupils, calling them together at stated intervals for such work, and the results are even greater than at first expected. It is found that the pupils are eager for such work, and are easily impressed with the necessity for it. How much of weary labor and over-taxing of the voice could be avoided, if singers would learn to read intelligently.

Personal experience and observation has shown that many people learn their music by blindly following the instrument in use at the rehearsal, instead of *thinking the tones*, and with the majority of persons it is true that it would be next to impossible to learn a piece without the aid of a pianoforte. They have no power of thought in the matter, and are utterly helpless if left to sing their part unaided by an instrument.

Sight-singing therefore, should go hand in hand with voice-training and also the study of harmony, musical form, history, etc.

It is not intended in this article to point out the surest means and best system for learning to read, but we might casually remark that there is but one natural, logical and common-sense system. Personally I am not an advocate of the Tonic Sol-Fa system of Notation, but I firmly believe in the merits of that system which teaches the pupil to *think musically*, and hold that if a pupil can be led to *think tones* and *relation*, then he is taking a great stride forward and will soon acquire the ability to act independently in the matter of reading.

And this leads me to say that the chief difficulty with

Digitized by Google

many of those who aim to teach sight-reading and who use the staff system, is that they have failed to discover the one great principle of such vast importance to the Tonic Sol-Fa-ist, and that is, *ear-training*. What is needed is to cultivate quickness in the sense of hearing and in the mind's perception of tonal relation.

The signs used in our staff-notation, or in the Tonic Sol-Fa notation, can be taught in an incredibly short time, but a knowledge of characters used in any notation will not alone aid the pupil very materially in reading.

Ear-exercises, properly taught and followed up, give great certainty of intonation, because the cultivated ear knows the sound better and is able to classify it, and is therefore more certain about the intonation. The tonic Sol-Fa-ists teach that when you can recognize a tone by ear and its place in the key, you have made it your own, and with moderate control over your voice you can sing it infallibly.

As was stated above, I have no desire to argue at this time concerning the best system of teaching sight-reading, but I do wish to urge that the subject receive more attention by students of music, and especially by teachers.

In this connection it might not be amiss to state that there is a vast multitude of piano students who should also receive just this kind of instruction, if they would become something besides mere mechanics.

The principle is recognized by many leading educators, that pupils in instrumental music ought to be permitted and expected to participate in singing in some form or another, as it teaches them to be more musical and independent. Schumann and others urge this.

If one is ambitious to know his art thoroughly and to become a sight-reader, he will find a knowledge of harmony almost indispensable. The harmonist has the power of reading in advance, for he can feel and anticipate how certain chords are going to be resolved. Abrupt transitions and remote modulations are not an enigma to him, for he is familiar with the notation, and is conversant with the various methods of bringing about such transitions.

Digitized by Google

For this reason alone, not to mention other important ones, the study of this much neglected branch is urged.

The time has come when singers must have a broad and thorough knowledge of their art if they hope to keep in line with the steady march which is leading onward and upward.

I am reminded of the lines of a well-known writer which seems to have a bearing upon the points heretofore mentioned: "The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it."

W. H. PONTIUS.

Dubuque, Iowa.

A VIOLIN.

(TO MISS JENNIE THOMAS, DETROIT.)

So! a shining hope I stand
Beckoning thee with outstretched hand,
Thou wilt find in bending near
Love's deep secrets vocal here.
Love is Lord my walls within—
I am called a Violin.

W. HOWARD MONTGOMERY.

Digitized by Google

THE HARMONIC NATURE OF MUSICAL SCALES,

(CONCLUDED.)

LIKE as in the Greek tone system, the octave division prevails also in the Arabian scales. The same is true with regard to the fifth, those No's. 1-9 being just, that in No. 10 indentical with our equally tempered fifth. Even the major third, which appears in seven out of ten examples, exhibits a considerable degree of accuracy; for the deviation of twenty-two cents in Nos. 3 and 4 makes them only eight cents sharper than our equal tempered fifth, and this disparity is so slight that as a melodic step the interval might be accepted as correct. In Nos. 1 and 10 we meet again with neutral thirds, to which we shall have occasion to refer subsequently. The most remarkable of these scales is No. 9, which not only shows the stable intervals in accurate intonation, but which as a whole, and measured by the standard of harmonic purity, is by far superior to our equally tempered major scale. Indeed it is, as Prof. Land in his "Gamme Arabe" says, surprising that with such a scale the Arabs could escape harmony.

Summing up now the results of this part of our inquiry we find that the octave has been established universally and accurately, and that the slight discrepancies met with in few exceptional instances of instrumental scales must in all cases be attributed to deficiencies of intonation resulting from corresponding deficiencies in the respective instruments. Of 45 heptatonic scales examined 27 have practically just fifths, (allowing a deviation from accurate intonation not exceeding two cents); 12 scales show fifths of a fair degree of accuracy, (deviating from just intonation by not less than two and not more than twenty-five cents) and 6 scales have imperfect fifths. Of the same number

Digitized by Google

of scales 7 have perfect just major thirds, (deviation allowed not more than two cents) 9 have major thirds of a fair degree of accuracy (amount of deviation varying between 2 and twenty-five cents) and 29 have deficient major thirds, or in their place minor thirds. This latter interval indeed has been established with a degree of unanimity and perfection only little, if at all, inferior to that of the major third. 20 scales show, namely, major thirds or at least approximation to major thirds, while 25 scales show an interval corresponding more or less closely to the minor third. Of these latter, however, only three are perfect, (within the limits above mentioned) while 16 deviate by not more than twenty-five cents, and 6 show aberrations exceeding twenty-five cents.

Having shown in the preceeding in how far the selection of scale intervals has been determined by the principle of comformity to the physical constitution of sound, manifesting itself as a tendency to establish primarily those tones which coincide with the five upper partials of an assumed tonic, we may now pass on to inquire to what extent those other tendencies, which we have proved to have been active in the selection of pentatonic scales, have participated in the determination of this selective process in the case of heptatonic scales. And following the same order which we have observed in the case of the former we may begin by ascertaining whether the tendency to divide the octave in equal intervals has left any traces in the tone systems under consideration. A short examination will reveal this to be the case. The most striking examples of this agency are Nos. 12, 13, 14, 15, 16, and 17, of the Siamese scales in table II. No.12, the theoretical scale, exhibits this division most clearly, the octave being divided in seven intervals of 171 cents each, giving a scale represented in cents as 171, 343, 514, 686, 857, 1029, 1200. The other five scales mentioned above resulting from measurements taken on wood harmonicons, show slight deviations due probably to faulty intonation; but on the whole are very close approximations, and umistakably indentical with the

Digitized by Google

theoretical values. We have found already in our examination of the pentatonic scales some examples of an equal division of the octave in five intervals (see table I Nos. 2 and 3) and it therefore appears as if this tendency were peculiar to some of the peoples at least of the Malaysian stock. The division of the octave in 12 equal semitones corresponding to our chromatic scale has been known to the Chinese since remote times, and the Japanese likewise obtain a chromatic scale by tuning 12 consecutive fifths up, analogous to the Pythagorean mode of determining intervals. This division of the octave was also known to the Greeks and Arabs and, as we have reason to believe, to the Egyptians and Assyrians. It still remains to mention in illustration of this principle of equal division the Equal Diatonic mode of Ptolemy, in which the minor third of 316 cents was divided into two almost equal intervals of 151 and 165 cents. This interval of three quarters of a tone is not met with in the Greek tone system exclusively, but has been adopted in Arabia, where it is variously given as 147, 143, or 151 cents. We meet a similar interval in the Japanese scales, and in most cases where we find a neutral third, *e,g*, a third of 350 cents lying midway between our major and minor third (see table II Nos. 3,8, 11, 14, 15, 16, 17,).* And it is interesting to observe that the neutral third itself lies precisely midway between the extremes of the fifth, so that the latter divided into two equal intervals would give the neutral third, and this interval again subdivided into equal parts results in two three-quarter tones. And that such a plan of division has been followed is rendered still more probable when we notice, that both of these intervals are most frequently found in the systems of Eastern Asia, where the tendency of equal division appears to be most prevalent.

The scales and intervals heretofore mentioned as being due to the action of the principle of equal division as the sole cause, by no means circumscribe the entire range of the activity of this factor. For the scales of all the higher

* The neutral third has been retained to the present day in the Scotch bagpipe, which instrument, as is well known, is of Asiatic origin.

Digitized by Google

civilized nations, those of the Greeks and Arabs as well as those of modern Europe, divide the octave into equal intervals; aud these scales are superior to those of less advanced civilizations only in that the division is so contrived as to retain the integrity of the intervals, which we have termed, the stable element, while the latter fail to do so. The history of the scales of highly civilized nations is essentially but an account of successive attempts at a solution of one and the same problem, viz., to divide the octave into a number of equal intervals in such a manner that the stable intervals should coincide with the divisions thus arrived at. That the division should be equal, or at least as nearly equal as the nature of the case allowed, was demanded by the ability of the mind to appreciate with facility only such successions of sounds as in their arrangement betray a well-regulated order; and this demand was complied with when the distance between the steps was made equal. And that the stable intervals had to be contained in this division was dictated by the necessity to conform with the physical constitution of musical sound. The presence of this one common purpose alone can account for the otherwise inexplicable fact that the division has by widely separated peoples resulted in the general acceptance of intervals which approximately, at least, correspond to a tone or a semitone. For only a division of the octave in 6 or 12 equal degrees can contain the fifth with its inversion, the fourth, as well as the major or minor third, thereby complying with the demands of both, the principle of conformity to the physical constitution of sound, and the principle of equal division. And recognizing thus what an all-important a factor this principle of equal division has proved itself to be in the selection of those scales representing a higher type, we can not be surprised that in those of a lower type this tendency should not only have asserted its legitimate position, but in some few exceptional cases should even have overpowered and superseded the principle of conformity to the physical constitution of sound. For we may well conceive, that perperhaps after some unsuccessful efforts to establish a

Digitized by Google

compromise between the two, the latter, being of a far subtler nature, should have been discarded in favour of the former, especially as an equal division could be reached by the more easily comprehended division of a visible distance, viz. strings. And that such a division has actually been resorted to and even carried much farther than here implied, we shall see when speaking of polytonic scales.

Besides these two agencies that of tonal attraction, and its narrower application as the principle of tonality, has been another operative factor in the development of heptatonic scales. The relations existing between the stable intervals and the intercalary tones are, however, in these more complex tone systems not so clearly perceptible as they have been exhibited in the pentatonic scales: for the growing predominance of the tonic, and the closer relationship into which the remaining tones of the scale are thereby brought, tends naturally to weaken the relations formerly existing between these tones themselves; all the relations are brought to focus on one central point, the tonic. And this conception of a central point of repose, towards which and in relation to which all melodic progressions takes place, must be credited with bringing about, at least in the more highly evolved scales, some essential changes, which we see most perfectly embodied in our modern European tone system. It would, however, be wrong to suppose that tonality has asserted itself in the earlier music systems with a strength at all proportionate to that which it has attained in modern music. For in modern music it is mainly by the means of harmony that the tonic has attained its ascendancy over the extra-tonic intervals, and the lack of harmony in the music of the nations in question implies a corresponding lack in the decision wherewith the principle of tonality has asserted itself. It is rather in a rudimentary and indistinct form that its traces are found, as a vague consciousness of the governing power of one tone, and a dim consciousness of certain relations existing between it and one or two of the other principal tones. Such a vague perception of tonality has existed in China where the key-note "Kung," the

Digitized by Google

Emperor, is represented as the center of power, while the fifth is symbolized as a woman, and the two together generate the other tones. In the musical system of India the Ansa, the sovereign, to which all other tones are subordinate, corresponds to our tonic, and is called the parent and origin of the Graha, or major third, and the nyase or fifth, which goes to show that these three tones, forming the stable element of the scale, were clearly recognized as such. A similar relationship must have been faintly recognized in Greek music. For Aristotle attributes mese, the middle note, whose importance can clearly be traced especially in the Early Greek tonal system, the properties which belong to our modern tonic, while the Hypate, corresponding to our fifth, stands second to the mese in importance. When speaking of the Arabian tone system, we have already mentioned that the tonic stands not at the extremes, but in the center of the scale; and we may add that its importance has been recognized in so far, as three notes of the scale, the center note or tonic, the fourth below and that above, were known as the Fixed tones which remained unaltered in all the scales, while the variable tones, as the name implies, varied in different modes.

But the activity of the principle of tonality does not cease here. I have already indicated that the tonic is the point of repose, and that the melodic progression is a progression toward this point of repose; that, in other words, the melody shows a tendency to approach the tonic. And this tendency asserts itself by the introduction of what we know as a *Leading Note*. This leading note, being in no otherwise related to the tonic save by its proximity to it, involves in its intonation a perceptible effort; and as, when this leading note is sounded, the tonic is already anticipated, the former finds its resolution in the latter, the repose becoming more pronounced because it is a relaxation following a previously experienced effort.

This leading note, indispensible as by long continued habit it has become to modern ears, is not near so uniformly met with in the more ancient or primitive forms of scale

Digitized by Google

structure. Its absence is in fact conspicuous in most cases, and its uniform presence is for a rule found to be accompanied by a comparatively advanced stage of musical culture. Of the Chinese scales shown in table II, Nos 2 and 3 exhibit a leading note; but in both cases considerably flat, the first very nearly standing between *b*-flat and *b*. The first Japanese scale also has a major seventh, while the remaining three examples show minor sevenths. Among the six scales from Farther India we notice that four have again almost neutral sevenths, while two of the four Indian Scales show fairly accurate leading notes. Its entire absence is conspicuous in the scales from Western Africa as well as those of the American Negroes, and Nos. 1 and 3 show a further agreement in the depression of the second, this interval forming in fact a descending leading tone, similar to that which we have found in some of the Greek scales. The absence of the leading note in eleven out of the sixteen Greek scales proves abundantly that tonality as we understand it had in this instance made only little progress. The Doric and the Mixolydian scales have a descending leading tone, a peculiarity noticed already above. Nearer akin to the Greek system, in its general structure as well as in its feeling for tonality, is that of the Arabians, presenting the leading note in all the scales save two; and the leading note being so characteristic to these scales it has already been conjectured that our modern tone system is indebted to that of the Arabs for its leading note, or that the impulse at least to its adoption has at a comparatively recent date come from thence. Whatever of truth there may be in this, one thing is certain, that our leading note has been introduced not so much for the peculiarity inherent in it as a melodic step, but in order to comply with the exigencies of harmony.

We have now arrived at a point from which we are enabled to gain a comprehensive view over the entire field of heptatonic scales. These results of our analysis briefly stated are: First we have, as already before in the case of the pentatonic scales, traced the activity of the principle of conformity to the physical constitution of sound,

Digitized by Google

according to which the stable intervals, *e.g.* the octave, fifth and major third, are established with a degree of universality and accuracy varying in an inverse ratio with the ordinal numbers of the respective upper partials. Second, the principle of equal division has assumed in heptatonic tone-systems a greater importance than in the formation of the pentatonic scales, being in conjunction with the above mentioned principle the instrumentality which lends to these more highly developed tonal systems that degree of well regulated order and comprehensibility which belongs to all the higher mental products of mankind in general. And lastly, the principle of tonal attraction, mainly in its more specific form of tonality, has been active in focussing the numerous and diverse relations existing between the various intervals of the scale to one central point, the tonic so emphasizing it by the introduction of the leading note that its office as the final point of repose and the converging point of all these relations becomes at once clearly defined and easily perceptible.

(TO BE CONCLUDED.)

JEAN MOOS.

Digitized by Google

CARL HAUSEN'S WIFE.

PART X.

CHAPTER XXVI.

"Yes, everywhere I felt, at every hour,
Through my soul's lulls or tumults, one same Power
Drawing my whole self open by degrees;
My love seemed greetening toward that perfect flower
Whereof the strange witch sang to Socrates."

* * * * * *

"But now—ah, fallen, fallen!—I do not dare
To raise myself and hearken. Alas! I bear
A great weight, heavier than a millstone is—
Bitter than any terrible proud despair—
Self's scorn of self, God's bitterest Nemesis."

W. H. MALLOCK.

"MY dear boy! what in the world has come over you?" exclaimed the old gentleman, placing a chair for Carl whose white face and constrained manner filled him with uneasy forebodings, though he could not have given expression to the shapeless fear in words. "Have you seen a ghost?"

"No; though I've lived through an interview with the devil," said Carl with a mirthless laugh, "I've come to you for help, for I'm inclined to doubt the soundness of my own judgement."

"Let me know at once what troubles you, and relieve me of this anxiety. Cleo hasn't——"

"No, no! don't mention *her* name if you'd have me keep my reason. Only to-night we planned our future; and now —Millie is here."

"Millie your wife?"

"Yes, my wife, though I'll never acknowledge her as such."

Digitized by Google

"But how did she happen to return to you?"

"Because she could find no other man so besotted as to marry her," was the bitter retort. Then the substance of Millie's story was repeated. Mr. Crosby listened attentively, trying to judge impartially and advise Carl as to the wisest course to pursure; but the task was a difficult one, his love for his young friend being a powerful weight to place in the balance against cold duty.

"Does Cleo know?" he inquired when Carl had finished.

"No, not yet. I cannot tell what to do. When Millie left me I was only indifferent to her; *now* I *hate* her!"

"Hush, Carl! you're not a boy, and must look matters in the face and do the *right* thing whatever the present misery may be to yourself. If your wife has taken no steps toward a legal separation she is your wife still, and as such you must acknowledge her."

"Never!" cried Carl. "I'll take steps at once to rid myself of such a selfish heartless shrew. She has no right to rob me of my only chance of happiness."

"No Carl, that she cannot do, for you robbed yourself of any such chance long ago. You're not a coward, so don't blame a woman for the unfortunate results of your own careless doings."

"*My* doings! am I to blame that she left me; went home, grew tired of village life and took it into her head to return?"

"That is not a fair statement of the case. According to her own story, the consequences of her thoughtless marriage and yet more thoughtless separation from you were any thing but encouraging to her. The *chance* you now declare she shall not deprive you of was your's *before* you married Millie Town; but not afterward. It is the old, old, story whose precedent may be traced backward to the days of Jacob and Esau. T'was not she who bartered your birthright of happiness, but yourself. You were alone in the world, hungry for affection and home comforts, and if the paltry pottage you received seems worthless to you now, the fact remains that the barter was your own work. If you

Digitized by Google

have forfeited the priceless blessing which might have been yours, you alone are to blame."

"How can that be? Could I guess how it would all turn out?" cried Carl, battling against the conviction that Mr. Crosby was right.

You could not know: *that* perhaps was not your fault. Parents and guardians are to blame in the first place; society and its customs in the second, that young men and women bestow far less care and thought upon the selection of a life partner than is commonly required in the ordering of a dress-coat or party costume. The institution of marriage will always remain a negative blessing to the dwellers upon this earth until they learn to look at the matter more seriously beforehand, and afterward unite to make this fellowship a union which shall represent the highest communion we are capable of, instead of the lowest, as is too frequently the case. But I really don't know how to advise you. It's a mixed up mess at best."

"I know, exclaimed Carl rising, I'll go to Cleo and abide by her decision. If she loves as I believe, she will—"

"Consent to be numbered among the countless bigamists who help fill the trashy columns of our sensational papers; or perhaps even do away with the marriage ceremony altogether."

"Mr. Crosby"

Carl's fists clenched themselves involuntarily, and his features were fairly convulsed. For an instant his friend feared he had presumed upon his influence but there was only pity in the kind old eyes when he said quietly: "Sit down, and hear what I have to say. You start in horror when I would cast even a doubt upon Cleo's fair fame; but will not the world be privileged to say even worse things if you are so cowardly as to throw the responsibility on her shoulders. *I* have no doubt what her answer would be if she were given time for sober reflection but I know she would brave the censure of society, indeed of the whole human race, for your sake; and the pity she must feel for you added to her boundless love might well shake even her

Digitized by Google

resolution. You must not give her any choice in the matter. If you are not ready to do your duty, you are not worthy the love of such a woman."

"I cannot agree with you; surely we have both suffered long enough through the selfishness of others. Cleo *shall* be my wife if there is any law or right in this ill-regulated world."

"And what then? When Millie, from being only a selfish spiteful woman, hurries downward until she is perhaps a disreputable one would either of you be blameless, if you think only of yourselves now? or will the woman who today loves you so devotedly retain the slightest remnant of respect for one who could so far forget his duty to another of her sex?"

Carl hung his head, while a quick flush of shame dyed cheek and brow.

"You are right," he answered humbly." "I'm not worthy her love. Heavens! why don't the great God strike the life out of me before I become a curse to the only woman who could make it worth the while? I know you're right; but I *must* see Cleo."

"No Carl, be guided by me, I beg of you. I don't blame you for feeling so desperate now, but sometime you will realize that I am right. You must go away at once. I'll give you a note to Herr Grau at Munich, and your things can be packed and sent after you."

"But Cleo; I *can't* leave her so!"

"Yes you *can* do anything you *will*. Your love would prove stronger than common sense if you were to go to her now. Write a few lines if you choose, and after you are gone I will see that she receives them."

"I shall make but sorry work of it. I'll go since you think best, but I cannot promise to stay. After I've had time to collect my senses——"

"You'll do right, I am convinced," said Mr. Crosby. "Come I'll go with you while you get together the trifles you'll need before your trunks follow.

"And Millie?" inquired Carl looking at his friend in a

Digitized by Google

dull hopeless fashion that wrung the old man's heart as his most extravagant expressions of anger had failed to do. "I had thought of her," was the quiet answer, "that's why I proposed accompanying you to your quarters. I'll tell her you're going to Munich to oblige me, and she can follow with us later. We shall not stop, but she will be provided with an escort, and you can have lodgings ready by that time."

"For her?"

"For Carl Hausen and his wife. Don't stop to talk now; you have only half an hour to make your preparations," replied Mr. Crosby, looking at his watch and bustling about like a fidgety woman. It was perhaps well for our musician at this critical juncture that the loving friend upon whose judgement he could rely so implicitly, never left him for a moment until he had really turned his back upon Wilbad Kreuth. How long the journey lasted, whether it covered hours, days, or weeks, Carl could scarcely have told. His mind had become a seething whirlpool in which doubt, despair, love, hatred and dread were in turn uppermost with not one hopeful ray to illume the chaotic blackness. Mr. Crosby had acted with wisdom in sending him to Herr Grau and although Carl wondered at the good man's assiduity in hunting lodgings, and the energy he wasted in climbing stairs and peering into all sorts of impossible places, he never suspected that all this unsatisfactory wandering to and fro was but a conscientious carrying out of his old friend's wishes. Mr. Crosby had written to Herr Grau, after a few introductory sentences. "Carl is as dear to me as my own son. He is in deep distress of mind, and only continuous action will help him at present. Walk him from one end of Munich to the other before you consent to be suited with lodgings, and don't leave him alone a minute. By so doing you will earn the heartfelt gratitude of your sincere friend," CROSBY.

. . . . . .

Meanwhile, Cleo had received the almost unintelligible note Carl had written. She had no need to read the hasty

Digitized by Google

scrawl a second time, for every word seemed indelibly branded upon her brain. In an instant she began to recall each hour they had passed together, trying in vain to account for this wild goodbye, and the hope that they might never meet again. A low tap upon the door drew a mechanical "Come" from her lips; but she took no notice of the person who entered in obedience to the summons. Once inside the room Ralph Wilder paused, closing his lips firmly lest some loving word should escape them which might seem insolent to this queenly woman who stood in a glare of light with one white hand pressing the heavy hair from her throbbing temples, the other clutching the note upon which her gaze seemed riveted, as by some fearful fascination.

That the world is blessed with few men like this one we may be sure, but they may be met with occasionally; men who in their grand unselfishness are the martyrs of this inglorious nineteenth century; heroes who can love a woman better than self, and meanwhile keep alive our faith in the possibility of disinterested devotion and affection. A moment passed in silence; then he was ready for the task he had set himself, taking refuge in bluster lest Cleo should suspect how keenly he suffered with her.

"Why Cleo, are'nt you going to say, Good evening to me?" I know it's late, but I knew you'd be wondering where Carl ——"

"Yes, yes, Ralph; tell me right away."

She was close beside him now, her dark eyes looking imploringly into his.

"I'm going to," he replied, a little unsteadily, "but let's sit down; I'm completely fagged." Then when he had succeeded in bestowing Cleo in the most comfortable chair in the room, he continued unmindful of the fact that he still remained standing.

"It's the all-firedest mean, contemptible trick I ever knew a woman to play ——"

"Tell me what you mean, at once, Ralph," interrupted Cleo.

"I'm going to, but I'm so upset. That Hausen woman's here."

Digitized by Google

"Whom did you say? Millie!"

"Sure; comes bag and baggage when Carl's away and sits herself down in his easiest chair without so much as saying, 'by your leave'."

"But how do you know? Are you sure?"

"Yes, certain. Mr. Crosby told me and I came straight to you, for he said Carl only had time to write a few words before he started for Munich, and I knew it would be some comfort to hear all he told me."

If Cleo's drawn face could have grown whiter it might have been spared the ashy gray pallor which settled like a mask upon it, while the beads of perspiration stood thickly upon her forehead, as she asked in a hoarse whisper:

"Why did not Carl come to me?"

"Crosby would'nt let him. He knew Carl Hausen would throw honor and duty to the winds if you bade him, and proved his friendship by keeping his eye on him until he was well away from the lot of us."

"Then he has—run away—isn't that it?" with a bitter laugh that ended in a sob.

"Yes, if you choose to consider it so; but it strikes me you are selfish for once, and fail to look at his side of the question. He has banished himself from the woman he loves because he must pass the remnant of his days with one he hates. Our beautiful laws will have it so. She is his wife, and would probably go to the devil if he refused to acknowledge her as such. You think he should have stopped here, but unfortunately they don't allow a man to have but one wife in this country, and ——."

"Ralph!"

"Don't get mad at me; it isn't my fault," he continued carelessly, relieved as the awful pallor gave place to a red glow in either cheek.

"If ever a fellow was to be pitied, it's Carl Hausen; as though it wasn't enough to live away from the being one loves, without having to make a chain-gang of yourself and a person you hate. He'll go straight to the dogs of course, and all on account of a woman like that."

Digitized by Google

"No, no, Ralph; you surely don't mean that," cried Cleo, starting to her feet. "He *must* not do that while——"

"I know what you would say." Ralph spoke gently, for Cleo paused ere the sentence was completed. "You going to say, 'while I love him so truly.' Remember, you promised I should be your brother, and those were not mere idle words. I know you love Carl, and better still I know both of you are worthy the other's esteem; but if he ever needed your help he needs it now. You possess more influence over him than any one else ever can. Write to him. Tell him he has done the right thing and you admire him for it, as I'm sure you do; and if anything on earth can make the hell he must live in more bearable, it will be the approbation of the woman he loves. I'm going away now, and if I ever prayed in my life I'll pray to-night."

Cleo raised her eyes to his once more, so full of inquiry, he was compelled to answer the unspoken question.

"No, my own sister, not that you'll ever love me better than you do now; that would be a senseless prayer, weighted with such bitter disappointment beforehand it must needs sink back to earth instead of ascending heavenward. No, but I'll promise you dear to pray from the bottom of my sinful soul that that Hausen woman may die and leave Carl to forget her, as he would speedily do.

Cleo looked her astonishment, and he turned to go with the parting injunction

"Never mind *me;* write to Carl." But the lively manner disappeared, when the door had safely shut him from her sight, and while engaged in wiping his eyes from which the tears *would* fall he murmured:

"Confoundedly impudent of me to go to her at such a time, but if I hadn't she'd have been standing there yet, and in the morning we'd have found her dead. Now she's sure to write and cry; pity Carl first, and then herself, till she's completely tired out. By why did'nt the Lord see fit to let the boat that blue-eyed beauty came over in, go to the bottom, I wonder?"

Digitized by Google

CHAPTER XXVII.

"Such is man! Whatever he loves he clings to the more as the danger of losing it increases. And when the loss is irretrievable, and hope has vanished, it is then that the widowed heart realizes the degree of the love it cherished. Thus we linger in church-yard, and sit on the stones which cover the remains of our beloved departed ones. Thus, after a fire which has destroyed whole quarters, we see men roam over the still smoking ruins, seeking traces of their homes, and gazing for hours on the spot where their house once stood, and on the stones which formed its walls."

BIKELAS.

Once more the home of Mr. Crosby is thrown open to receive his friends and a disappointed murmur has, thus far, greeted every fresh arrival. Evidently some person of importance is expected and all are anxious to obtain the first glimpse of the looked for lion. Mr. Crosby moves about among his guests with all his old ease and cordiality of manner, though he occasionally casts a quick glance in the direction of the door. Two years have passed since the evening Carl was hurried away to Munich, but they have left few traces of their flight upon the noble old face.

Mrs. Cleugh and the red-faced Lily occupy seats in a convenient nook where they may take note of each entrance and exit from the room. The lady had secured an invitation for her friend Mrs. Layton and now busied herself with no small degree of pride and satisfaction in enlightening her concerning the people present.

"There they are!" she exclaimed at length, standing on tiptoe as every one crowded forward to gain a better view of the new arrivals. "See, that's Mr. Hausen; and that's his wife. Are'nt they a handsome pair? but goodness! how grey he's grown! though I do believe he's more distinguished looking than ever; don't you think so Lily? Such a romance as their's has been! I meant to tell you all about it, Mrs. Layton, before we came but I forgot it. We may as well sit down till the crush is over. My! if it isn't *wonderful* what people will go through."

"They were divorced, or something of the sort, weren't they?"

"Separated for ever so long, yes. She went home and

Digitized by Google

he went to Europe; every body thought it was dreadful, and he got himself knocked down and run over or something of the sort; and Mrs. Coleman—the one I spoke to in the black lace dress a minute ago, you know—was *that* devoted to him; but his wife never came near. The papers took on terribly about it all, and accused him of everything; but poor fellow, he had his own worries, breaking his heart about his wife all the time, for he worshipped the very ground she walked on."

"How do you know, ma," enquired Lily. "Oh, the paper said so. There was a long article last night and it told how famous he'd become; what wonderful symphonies he'd written and how all his heart break was to be traced in the wonderful tone poems he had given to world, while his soul yearned for the fair young wife who was far away here in America. But all of a sudden she proved her love by going after him, the quarrel was made up, and they've been as happy as turtle-doves ever since, traveling about from place to place and having the best of everything. He's made much of on account of his genius, while her beauty is quoted everywhere. I've give a good deal to know what the quarrel was about. See, there's Mrs. Coleman and they're going to speak; wish I could hear, what they're saying. I used to think they were pretty lover-like, but guess it's my imagination again, for they hav'n't exchanged a dozen words and he's beginning to talk to Mr. Crosby. Mrs. Coleman's found that little Mrs. Dawley. She used to be a dress-maker, and I've heard the doctor's wife say that she —Mrs. Dawley—was the only happy woman she ever saw. Mr. Dawley was a cripple; hunch-back or something of that sort and that woman used to work night and day to keep starvation away; but some one's left them some money lately and now she don't do anything but wait on her husband and see how many ridiculous things she can buy for him. Seems to me Mrs. Hausen's mouth don't look so babyfied as it used to. I'm going over and speak to her, though she's probably forgotten me by now. Small loss if she has, for she was never too civil. Lily you stay here till I come back."

Digitized by Google

"Yes I won't stir," replied the obedient daughter, glad to be rid of this ceaseless stream of comment, and Mrs. Cleugh hurried away in search of a fresh audience.

It was really true. The very papers whose editors had been so bitter in their denunciations of the deserted husband, now vied with each other in the sensationalism of the paragrahs devoted to "Our talented young friend, Carl Hausen" or "A Romance which has furnished the Inspiration for most Masterful Music," elaborated *ad infinitum.*

All this was given to the poor deluded public when an unusual dearth of murders and divorces made any improbable story the more acceptable; and greatly to Carl's surprise he awoke to find himself famous to a degree he had never dreamed of. He had dreaded this home coming, but the longing to meet Cleo once more conquered, when all Millie's persuasions and grumblings failed, and he at last agreed to stop with Mr. Crosby for a few weeks while Millie visited Elmwold. He had learned many disagreeable lessons during these two years, and if he now looked upon life through more cynical eyes than of yore, was it greatly to be wondered at?

Denied affection and the comfort of a real home, he turned to the art he so loved, for consolation, and the object of his worship did not prove faithless, but rewarded him right royally. The music written at Wilbad Kreuth brought him at once into an enviable position among the first composers of the day. His aversion to Millie gradually lost somewhat of its bitterness, and he learned how much one may be capable of in the way of endurance, no less than in the "keeping up of appearances." Though Millie's worldly wisdom had been purchased at an extravagant price she made good use of it, and gained both honor and approbation through her seeming devotion to her talented young husband.

Through Mr. Crosby's letters they were constantly informed of Cleo's doings. She had devoted herself to music since her return from abroad, and the old gentleman wrote glowing accounts of the good work she was doing

Digitized by Google

among struggling students who could not afford to pay for lessons. Ralph Wilder had joined a party bound for Australia, and would not return for three years at least. And now they were at home again. The woman from whom he had parted in such bitter anguish would stand beside him in another minute, and he would hear the loved voice once more. That minute seemed an age to Carl, and well might Mrs. Cleugh wish she could hear what they were saying, for it might have furnished food for a weeks gossip.

"I'm *so* proud of you Carl," said Cleo as her icy hand rested in his for a moment.

"Thank you; but I need not tell you it is all worthless without you."

"Don't say that Carl. We have each other's love, and think how many poor souls have not even that." Only these few words ere they were interrupted. To others they might have savored of all sorts of wickedness; but to Carl and Cleo, they were but the expression of simple truth. They loved each other absolutely; this was a fact too positive to admit of doubt or question; but it did not follow that evil must come of it; so they parted once more.

Later, in the "wee sma' hours" while the compositors labored to "set up" a new version of the Hausen romance and the musician's love for his young wife through years of separation, his tired head was clasped between hot fevered hands, and the tiny note before him, worn and tattered with the frequent perusals of the last two years, was blotted with impotent tears as he read:

CARL,

You are right; we must avoid each other as long as we live, for Millie is your wife. We can not undo that no matter how dearly we love each other. I need not say I love you, dear, but will remind you that you once promised to commit to music the thoughts you dared not speak. I cannot ask you to forget me, for I am happy in the belief that you will always think lovingly of

CLEO.

[THE END.]

Digitized by Google

THE SECOND CONCERT OF THE PHILADELPHIA MANUSCRIPT MUSIC SOCIETY.

THE "Philadelphia Manuscript Music Society" finished its second season on the evening of May 16th, with a public concert, the programme of which would have done credit to any coterie of composers. I remember seeing somewhere not long ago that the compositions of American composers were good but dull. Certainly the programme of this concert would of itself silence any such criticism, for a more enjoyable and varied performance it would be hard to imagine. Its musical interest was evidenced by an unflagging enthusiasm on the part of the audience from first to last. The programme consisting of nine numbers was as follows:

1 Quartet for Piano, Violin, Viola and 'Cello, in D major
Allegro;
Andante;
Scherzo;
Allegro Molto,—Presto.
HUGH A. CLARKE, Mus. D.
Messrs. Charles H. Jarvis, Wm Stoll, Jr.,
Richard Schmidt and Rudolph Hennig.

2 Songs:—(*a*) Wandering Spirits
Mr. Frederick Davis.
(*b*) Shade and Shine
Mr. Frank G. Caufman.
ALBERT W. BORST.

3 (*a*) *Liebeslied*, for 'Cello with Piano accompaniment.
Messrs. Hennig and Cross
(*b*) *Romanza ed Arpeggio*, for Viola with Piano accompaniment.
Messrs. Schmidt and Cross.
MICHAEL H. CROSS.

4 Song:—(*a*) Crossing the Bar
(*b*) May Song
MASSAH M. WARNER.
Mrs. Marie Kunkel-Zimmerman.

5 Theme and Variations in E major, for Quartet of Strings:
Two Violins, Viola and 'Cello.
MARTINUS VAN GELDER.
Messrs. van Gilder, Brill, Schmidt and Trein.

Digitized by Google

6 Songs:—{a Nur um ein Wort, b Und die Lerchen kommen wieder, c Lebensfrage,

MAURITS LEEFSON.

Mr. W. W. Gilchrist.

7 Nonet for Piano, Strings, Flute, Clarionet and Horn.

Allegro Spiritoso:
Andante Religioso:
Scherzo;
Finale, Allegro Molto.

WILLIAM W. GILCHRIST Mus. D.

Messrs. Jarvis, Stoll, Brill, Schmidt, Hennig.
Fasshauer, Stobbe, Saulino and Koch.

8 Song for Baritone, from the Cantata "The Norsemen"

ALONZO STONE.

Mr. Charles J. Graf.

9 Symphonic Variations on an Original Theme for two Pianos.

HENRY A. LANG.

Messrs. Jarvis and Lang.

Few of these fell to the level of the commonplace, and several of them were so fine as to make one in the audience feel as if assisting in the French sense in a chapter of musical history destined to become classic. The gems among the songs were Massah M. Warner's "May Song" and Maurits Leefson's three little German songs. While the last mentioned have that lovely *lied* quality which must per force remind of Schumann, Mr. Warner's song possesses a spontaneous originality which puts it quite beyond the suspicion of imitation. A theme with variations, unless in the hands of the greatest of masters is likely to prove somewhat tedious. The two compositions in this style presented by Mr. Van Gelder and Mr. Lang were both examples of such ingenious writing that, despite a certain paucity of imaginative coloring, they were thoroughly interesting. Mr. Van Gelder's for the complicated virtuosity of the variations, a quality very likely to be uppermost in string compositions written by a fine player, which it is needless to say Mr. Van Gelder is; Mr. Lang's for the fine management of his contrapuntal forces, which came out especially in the spirited fugue forming one of the variations on his theme. As an example of the beautiful possibilities in the simplest of musical forms, Michael H. Cross's *Liebeslied* for 'cello with piano accompaniment is especially to be noted. It is a simple melody with an old-fashioned accompaniment, devoid of any contrapuntal com-

Digitized by Google

plexities or modern harmonic surprises, but it is a dainty work of art of its kind, all of which goes to prove that modern appliances are not absolutely necessary for the production of such.

The two thoroughly masterly compositions on the programme were Dr. Clarke's quartette and Dr. Gilchrist's nonette. Dr. Clarke's quartette for piano and strings opens with a peculiarly original theme in which the minor chord on the third degree of the scale is used in such a way as to produce the surprising effect of a sudden but transitory modulation.

After this striking presentation, the theme is worked out with that artistic reticence which does not sound as if the composer were trying to show at once all that he knows—a fault, by the way, that too often mars modern compositions of any length, and is the cause of a distinct loss of individuality between the different works of the same composer. Although Beethoven and Mendelssohn have their marked general characteristics, how distinct an artistic personality belongs to every one of their compositions! We know and love them all as if they were so many friends equally charming but so different. Can this always be said of the D'Alberts or Dvoraks? They dress up all their themes in such a gorgeousness of harmonic coloring that it is sometimes hard to distinguish between them, and any peculiar appropriateness of development to theme is undiscoverable. This quality of perfect relationship between theme and development is noticeable in all the movements of Mr. Clarke's quartette, and gives to the whole composition that character of inevitableness which is one of the chief charms of a work of art, whether it be music or poetry. The theme of the andante is dignified and simple, but works up through beautiful modulations and some exquisite contrapuntal work to a climax, dying away again to a reposeful ending. The scherzo is short and spirited, and the finale rushes away in a presto on a sort of Scotch-like theme decidedly captivating.

Almost symphonic in effect is Dr. Gilchrist's nonette.

Digitized by Google

The combination of instruments is a very unusual one and as Dr. Gilchrist has managed it most effective. Especially strongly conceived and carried out is the plan of the first movement. If there is any choice where all is so good, it is perhaps the best movement of the four in point of construction. In the other movements there is a tendency at times to over-development, another modern fault! But since Schubert and Schumann have sinned so charmingly in this way, any critic would be crabbed indeed who made it a cause of very serious objection. We may say of Dr. Gilchrist as we might of them, that his musicianly skill in working out the possibilities of a theme is of so rare a quality that we do not wonder that he falls in love with his own creation and shows a loatheness to leave it. Barring this one criticism, which is more a matter of taste than anything else, the composition is otherwise marked throughout by a combination of brilliant workmanship and fine imagination, manifesting itself in the rich melodic and harmonic effects of the andante, and in the many beautiful passages which star the work. Indeed, praise for the truly masterful work done by members of this society comes so naturally to the lips, that it is entirely impossible to assume that attitude of judicial facetiousness, without which the musical critic stands no chance of gaining a reputation for discrimination. Even the most learned of the newspaper critics who have never written a note of music in their lives, have, in their wisdom, said nothing worse than, was "most meritorious."

At a Manuscript Music Society, the composers are naturally somewhat more in evidence than the performers, but upon this occasion their interpretations of the various pieces were of so high a quality that honors may be said to have been divided. A little more rehearsing would have added to the artistic finish of the production of the nonette and quartette, still they were both, on the whole, exceedingly well played, as was also the string quartette. Most of the singers, especially Mrs. Zimmermann, sang with a spirit and sympathy alike gratifying to the composers and the audience.

S. A. R.

Digitized by Google

PIANO TOUCH, AGAIN.

Mr. Beveridge Webster.

Editor Music:

In the first place, Mr. Lang's position is not new but has been implicitly assumed by many, as by Lussy, and has been enunciated by Dr. Otto Klauwell in his "Musical Execution."

Dr. Klauwell says: The entire difficulty of execution (differentiated from technique) is reduced to a correct and appropriate conception of the single tones in regard to their duration and degree of power.

"I trace the finished execution of a piano-composition to the two external factors: Correct tempo, and rightly graduated fullness of tone, applied to the minutest sub-divisions of a composition."

This is the exact equivalent of Mr. Lang's "duration of tone and degree of power."

The net result of the "Symposium" of opinion upon the subject expressed by a half dozen and more celebrated teachers and pianists in America seems to be on the one hand, an acceptance of Mr. Lang's position unqualifiedly, or qualified only by the addition of the pedals to modify quality; or, on the other hand, the re-assertion of the possibility of variation in quality of tone by the touch alone, by those who perceive a change in quality but who have only their perception, unsupported by argument to advance.

Mr. Foote's article adds the use of the pedals to the resources of the pianist in the variation of quality. That is a vital point to the player, but perhaps intentionally excluded from this discussion. The most tangible statement of the discussion and of its result is found in Mr. Kelso's article, where he says: "The theory advanced by some pianists

Digitized by Google

that a clinging pressure on the key after it has been struck will bring out some hidden effect from the piano *has not a scientific basis.*" This is, as I understand them, a fair statement of the position of all the writers. I am confident that the opposite is the fact, and that Mr. Kelso, in his statement, and his co-writers by implication, are entirely wrong.

It can be established beyond question that a certain touch for which the word "pressure" answers as a name not only does bring out a hidden effect from the piano, but that there is a known scientific basis for that effect. The word "pressure" related by its radical meaning to the word ex-*press* has been frequently used as descriptive of the touch used to produce the distinctively characteristic and *melodic* quality of the piano. Hummel says, in his Pianoforte School; "The *adagio* requires expression and songfulness. The tones must by *judicious pressure* be made to *sing.*" Klindworth's energetic English phrase by which to demand a melodic quality is: "Dig into the key." It is unnecessary to multiply examples of the statement of a touch principle which has long ago been discovered empirically and taught by the most eminent pedagogues. The following argument is the scientific proof of the verity of the perception which did empirically discover that principle.

The question is of the possible modification of quality of tone by touch alone. Difference in tonal quality has a very wide range, from the smaller difference between two equivalent voices singing the same tone, up to the greatest possible difference in any two instruments playing the same tone. The quality of a tone is due to the proportion in which its overtones are present as component parts of the fundamental tone. Any device whatsoever which suppresses or reinforces any one or more of the overtones of a given fundamental must change the quality of that fundamental. This principle is clearly recognized in the very construction of the instrument. The seventh and ninth overtones (b flat and d of the fundamental C) are discordant to that fundamental. They are respectively produced by the vibration of one-seventh and one-ninth of the length of the C string.

Digitized by Google

But it is an acoustic principle that the overtones normally produced by any division of the length of a string, will be suppressed if the string be struck by the hammer *at the point of division.* In consequence, the makers place the hammer in such a position that it strikes the string at just one-seventh or one-ninth of the string's entire length, and thus suppress the discordant overtones entirely. Here then, to begin with, is *quality* of piano tone changed and controlled by a purely mechanical device, based upon scientific principles! There is also another principle not recognized in the "Symposium," affecting the normal piano tone. It is an acoustic law that a fundamental tone dies away more rapidly than its overtones. In passage playing there is not time for the law to positively affect the quality of the tone for the better. But in slower playing, the mere continua tion of the tone and the relatively faster *diminuendo* of the fundamental than its overtones, makes a positive difference in the *quality* of the tone.

As the distinctive quality of the tone of a given instrument depends upon the presence of certain more prominent overtones, it follows that whatever tone of that instrument which best exhibits its overtones, is the most *characteristic* tone the instrument can produce. As a corollary, it may be noticed that so long as the piano had little *sustaining* power, passage-work with the simplest lyric effects was alone written for it; but as its recent development has been chiefly in the direction of tone-sustaining power, composers have written in a new style, so as to utilize the new and most *characteristic* resources of the instrument. Passage-work must eventually be subordinated to this new capacity. Just here should enter the subject of Mr. Foote's article in the April number to which I refer;—and defer. And now, at last, to the gist of the matter.

If a ball be thrown against a wall and caught in the hand on its rebound, the force of the stroke against the hand will be a measure of the speed with which the ball travels through the air. That speed, from the wall back to the hand will be in direct ratio to the speed from the hand

Digitized by Google

to the wall. If the speed be changed from the wall to the hand, it must have been changed from the hand to the wall. If a greater speed exist, a greater force will be felt from the impact of the ball against the hand, but as the speed is equal both ways, a greater force must have been felt by the wall, and the rebound from the wall must have been quicker. Or to say it scientifically, its moment of contact with the wall must have been shorter. Just so with the piano hammer. The quicker the motion of the hammer up, the quicker its rebound and the shorter the instant of its contact with the string; and inversely. I risk prosiness to make that point clear. Dr. Helmholtz has discovered that *the longer the instant of contact of the hammer with the strings, the more are the overtones excited and the fundamental suppressed.* This instant must obviously be very short in any case, but a complete vibration of a string is a very short time, and a small proportion of *that* small time can alone be used to modify its character. If the hammer remained in contact with the string any appreciable time, it would stop the tone itself had started. Dr. Helmholtz's principle as verified with his usual accuracy is this: A hammer *properly constructed* can be placed against a string by a piano key movement so as to remain in contact with that string for an instant equal to *one half the vibrational number of the first overtone of such string*, except on the higher strings, where the instance of contact is equal to half the vibrational number of the fundamental tone

If the one-lined "a" have 435 vibrations a second, its first overtone,—the two-lined a,—will have 870 vibrations per second; one complete vibration of that overtone requiring one eight-hundred-and-seventieth of a second to complete itself. That one complete vibration is the prototype of successive vibrations of the same string. Anything which modifies that first vibration will modify the *form* of the vibrations through the entire tone. The pressure touch can modify the blow of the hammer so that it lies against this "a" string one seventeen-hundred-and-fortieth of a second. That instant of time, inappreciable by ordinary

Digitized by Google

methods of observation, is yet one-fourth of the time of the first vibration of the tone, which vibration determines the character of its successors, and thus of the entire tone. This infinitesmal amount of time is yet large enough to become a stumbling-block to the contributors to the "Symposium." They have evidently mislaid some of their fundamental acoustic knowledge, or they would have remembered that a vibration is a very small thing, and may be affected by a very small cause, in itself too slight to discover itself to such very exoteric logic. Furthermore, the measured instant of time, varying with every tone of the key-board, during which it is necessary that the hammer lie against the string, is not the measure of the time of the necessary touch pressure upon the key. If it were, any of us who have implicit confidence in the possibilities of touch consciousness would shrink from the task of discriminating a pressure of one seventeen-hundred-and fortieth of a second on "a" from one thirty-four-hundred-and-eightieth of a second upon its octave, and proportionally throughout the chromatic scale!

But touch consciousness applied to each key, requires that the mind shall recognize the touch as a perception. That recognition requires the same time for every key and is dependent upon the rate at which the sensory nerves carry the sensation (*pressure*, in this case) to the brain, and its rapidity of perception of that sensation. In melodic playing, a pressure upon the key long enough to be recognized by the mind as pressure is necessary, and at the instant of *recognition*, *may* be relaxed. If the pressure be continued it can do no harm, *but can do no further good.* The confusion arises just there. The first thing is to secure the recognition of the pressure-sensation. The natural exaggeration of the time of the pressure, even throughout the tone length, may have been used to exaggerate the sensation and facilitate its recognition of pressure. Only the initial instant of that pressure *can* affect the tone, but a continuation to the point of certain recognition of the sensation can effect the *player*. The essence of the error in the

Digitized by Google

subject Mr. Lang seriously proposes, and Mr. Sherwood and the others seriously discuss, is in the confusion of the time in which a vibration of a string may be affected, and the time in which the mental consciousness of a player may be affected. The former time is imperceptible; the latter time may be *as long as the player chooses.* Mr. Lang's logic is to the effect that a stroke of lightning could not have torn a tree in pieces because it was not in contact with it long enough to be seen there, or as it would take a buzz-saw to rip it.

The method of touch necessary to secure that result is in all points *as if* the attempt were made to produce the tone by laying the hammer against the string without stroke,—not really a possibility. The energetic pressure of the finger upon the key, with power originating in the foream, without striking at the key surface at all, is a bald description of the method. Such touch, empirically used by many, is the means by which,—according to no less an authority than Dr. Helmholtz,—the overtones of every piano tone can be excited at the expense of the normal fundamental. But as the relative prominence of overtones determines the quality of a tone, so this touch method *does* change the quality of the tone by developing overtones. *Quod erat demonstrandum.*

A most important corollary; more important than any other possible argument to prove the artistic capacity of the piano, is this: If the change of quality produced by one given method, empirically discovered long ago, is dependent upon a principle so obscure as to have escaped the analysis of such trained pianists and acute thinkers as constitute this Symposium, it will be well not to reject the testimony of our ear in relation to any other quality of tone we hear, or *think* we hear, merely because our crude analysis does not verify our perception.

BEVERIDGE WEBSTER.

Digitized by Google

THE PEDAGOGICAL ASPECTS OF THE PRACTICE CLAVIER.

WHEN the Practice Clavier was first brought forward, it was advocated merely as an aid in equalising fingers and strengthening them for the keyboard. Later it was claimed to be the minister par excellence to a perfect legato; and still later, the only proper means for inducing mental activity in playing, and a complete inner representation of the music studied. Thus we have laid out for consideration its influence upon three very important planes, which rise one above the other in the order here given. In several casual references previously made editorially to the clavier, prudent reservations concerning it have been misunderstood and regarded as hostile. We have admitted that it *does* facilitate strengthening the fingers and equalizing them; and for the sake of relieving the nerves it might, perhaps, be advantageously used for from a quarter to a third of the daily practice of piano students aiming at high attainments.

Concerning the exact relation of the clavier to the remaining parts of its claims, the undersigned, for one, is not ready to pronounce. The questions underlying are among the most important connected with piano technics. If Mr. Virgil is to be taken seriously, he has solved several of the most difficult problems in the art of teaching the piano. He has found a way to make finger training exact, and more direct, to save wear and tear of nerve, and finally to develop musical thinking in its best sense. These are the claims of the Virgil system, and for evidence he continually offers pupils who more or less illustrate the success of his methods. Therefore I, for one, have determined to recognize the importance of the clavier questions, and have invited opinions from specialists, artists and prominent

Digitized by Google

teachers. Two long articles in support of Mr. Virgil's claims have been received, but are deferred for want of room.

W. S. B. M.

EDWARD BAXTER PERRY.

My dear Mr. Mathews:

Your favor enquiring my professional opinion in regard to the Technicon, the Practice Clavier, the Hand Guide, and other mechanical contrivances for the aid of students of the piano, reached me a few days since. Concerning such inventions in general, I will say I have never used any of them myself, nor do I know of any really fine performer who has acquired his proficiency by their aid, nor of any player who has taken them up who has improved as a performer since his use of them. There may, however, be many who have simply not come under my notice, and if I were a teacher I should wish to experiment with a large and varying class of pupils before refusing positively to follow the example of most conservatories and of many private teachers in introducing these machines. I believe that a moderate and judicious use of the Technicon and Practice Clavier might be of service in muscular and technical development, but I do not think that anything appertaining to piano playing can be done upon them better than upon the piano itself; and I do feel convinced that when the attention of students and teachers is distracted from legitimate study of the piano into these side channels, they may acquire special facilities in certain directions, but they are turned out poorer players, from an artistic standpoint, than they would have been without them. The danger always is that too much time and interest is given to such machines and their results, to the sacrifice of more important points in piano playing. It is my opinion that when learning to play the piano we cannot do better than to practice the piano, and I always judge the merits of any particular method or mechanical appliances by the result when tested by a performance upon the piano itself, considered upon a purely musical and artistic basis.

Digitized by Google

It has little weight with me that practice upon any machine will enable the student to elevate, depress or extend any joints to any extent, or that he can perform wonders on these machines which others cannot, if he cannot prove his superiority upon the piano. Many prominent musicians of my acquaintance throughout the country recommend these inventions, but few use them in their own practice, and none to my knowledge have become what they are through their aid. I have deplored their introduction somewhat as having a tendency to emphasize our national error of giving undue weight to the mechanical and technical side of all art work; but when they show us players who are the equals or superiors as artists of those who have always ignored such mechanical devices, I shall be very ready to acknowledge and welcome them. In the meantime I should recommend all who are curious to experiment for themselves, and I consider it a very fair and wise course to publish all opinions, both favorable and adverse, in a musical magazine where all may read and learn. My opinion upon aids to technical development by mechanical contrivances may be found expressed more at length in an article entitled "The Other Side," in the December issue of MUSIC.

In regard to your other request to send you a list of forty or fifty volumes upon musical subjects for the use of students or a public library, I shall not be able to comply; partly because I have not the time to write out such a catalogue and partly because the literature of this nature, being so limited, others to whom you apply will include most or all of the books which I could mention, and you will doubtless have many lists which are practically identical, while all that you receive must necessarily be very similar. I will only say in this connection that I consider literary works written by composers and musicians themselves of more value from a musical standpoint than those written by others about them; and I will take this opportunity to repeat a suggestion which I have often made, and which others will not be so apt to duplicate. I refer to my conviction that the reading of general literature and the study of other arts

Digitized by Google

than music, together with a knowledge and comprehension of the principles of æsthetics, which underlie all the fine arts, are of more value to musicians and are more neglected by students, than familiarity with the practical facts concerning the lives and works of the great composers. A few months devoted application to cyclopædias and biographies will enable the most ordinary mind and memory to acquire the latter, while the superior development of the æsthetic and emotional nature and of which the imagination is urgently demanded of him who is or would be an artist, is most difficult to attain and is most frequently lacking in the musicians of our country. As illustration, the player who is familiar with the history of Poland, who knows how to read, feel and understand good poetry, both lyric and dramatic, and who has the sensitive soul and the warm and intense emotions of the artistic temperament, will comprehend and will render Chopin's music better than the person who may know by heart all the biographies of Chopin which ever were written. Read and learn about music all you can, by all means, I would say to students, but think, feel and fancy about everything, if you would make an artist,

Edward Baxter Perry.

Mr. B. J. Lang.

Dear Sir,

Replying to your questions about hand rests and other "mechanical helps to hand training," etc., I have to say that whenever the use of such appliances indicates an attempt on the part of a teacher to adapt himself and his prescriptions to the peculiar characteristics of his pupils, the departure at once obtains my sympathy and respect. That all hands and all natures should need or be benefited by a hand-rest, a dumb key-board, or a Kalkbrenner spring-halt contrivance, is not apparent to me; but that in many cases calisthenics of various sorts for fingers, hands and arms in methods outside of an actual pianoforte keyboard should be helpful I am quite ready to believe. I am sure, however that the use of all such appliances should be made with very great caution—

Digitized by Google

under the guidance of persons who are thoroughly experienced in the matter. Multiplying by ten the normal key resistance to a finger, etc. is an act that should be hedged about with many safeguards.

Yours Truly,

B. J. LANG.

MR. J. J. HATTSTAEDT.

Dear Sir,

Like many other piano teachers, I became so impressed by the merits of the so-called Mechanical Aids to Pianoforte Playing, through the medium of conspicuous and convincing advertisements in the musical journals, that I invested in several and gave them a thorough trial. I regret to state that the results were far from satisfactory and the machines are now enjoying a protracted season of rest in company with superannuated furniture, etc. My opinion is that we are afflicted with entirely too many Mechanical contrivances of that kind, which instead of being aids towards true musical cultivation only serve to make musical students more mechanical and unmusical. The only real beneficiaries are the poor victims who are sentenced to listen to the daily efforts of the rising "young virtuoso."

Respectfully

JOHN J. HATTSTAEDT.

MR. N. J. COREY.

Dear Sir,

Opponents of the clavier advance the following objections:

1. That practice being done without hearing the tones of the piano, the ear accordingly does not develop a fine sense of tone.

2. That the mind being fixed upon technical processes, the study of musical interpretation is neglected.

3. That tone shading cannot be cultivated.

4. That the uses of the pedal cannot be studied.

Digitized by Google

5. That the simultaneous sounding of the two clicks does not represent the legato of all pianos.

Now the one point that has struck me most forcibly in reading many of the articles of opponents of the clavier, is the apparent assumption that is conveyed that pupils do no practicing except on the clavier itself. It would be easy to infer from some of them that pupils never put their fingers upon a piano except at occasional recitals or for the delectation of friends. Doubtless the said writers would repudiate any such assumption as intended, nevertheless their arguments carry this impression and thus misrepresent the methods of those who use the instrument. That the clavier should represent the sum total of all practice I do not think would enter the head of the wildest clavier fanatic.

The aim of the clavier is the production of technical facility, without which there can be no playing worthy of the name. From many quarters at the present day we hear a glib disparagement of technique, but a great burden would be lifted from off my mind if some of these gentlemen would show how the works of the great composers, from Bach to Brahms, can be adequately played without a well polished technique. How successfully can the technical blunderer, however great may be his mental and musical capacity, cope with one of Beethoven's later sonatas? Is it not the performer's first duty to the composer to play the notes just as they have been written down? How can he interpret the composition if the notes baffle his fingers? If the player is to do otherwise than misrepresent the composer, he must patiently devote the time necessary to gain finger dexterity. This means hours, months, years spent in drudgery. The would-be player who trembles at monotony in practice is doomed to hopeless mediocrity. It is legiti mate to use every possible means of reducing this tedium, yet work one must, if one wishes to acquire the ability to play great works. It is a sin against art, and a falsification of all human experience, to lead people into the delusion that they can attain superior excellence except through unremitting toil. Kullak says: "Technique is in itself a work

Digitized by Google

of art, and holds a far higher place in the art of the pianoforte than marble in the art of sculpture. It is a material prepared with great toil and special insight, for whose mastery no foreign instrumentality is employed, but the artist's uninterrupted individual energy, so that it must become an integral constituent of the physical and psychical faculties of the practitioner. It is a lustrous treasure, whose arduously acquired polish must be protected with anxious care from the slightest dimness of polish."

Let us have advanced ideas in teaching, (if they be wholesome) let us avoid the musical paralysis of too many etudes, but let us avoid deluding pupils into the fatuity that they can neglect technique and still play in a masterly fashion, and above all let us have respect for the ear. Now in ordinary piano practice there can be no respect for the ear. It must be ceaselessly bombarded with the nerve exhausting sounds of exercise iteration. The effort to polish this "lustrous treasure" must at times nauseate the ear almost beyond endurance. Why necessitate this outrage on our most delicate sense organ? This brings us directly to the consideration of the first of the foregoing objections to the clavier, viz., the assumption that the ear needs all this tiresome repetition in order to develope a fine tonal sense, and therefore toneless clavier practice is bad. What folly! The greater portion of all technical drill relates more to the development of keyboard facility than to a study of tone. Not that this routine can afford to tolerate a bad tone, but no such infinite repetition is necessary for developing a discriminating tone sense, but is simply physically indispensible to the muscles. When the muscles of the fingers are trained to make correct motions, a good tone will be produced. But at first the mind must be centered on making the motions. It is all very well to talk about "mental concepts", but how can "mental concepts" be produced by muscles that one can almost say have never been developed into existence. When correct motions can be superinduced then the "mental concepts" can be verified. Bad tones result from wrong motions. When the clavier is properly

Digitized by Google

used and taught the fingers must make correct motions. When the pupil goes to the piano nothing stands in the way of the production of good tones, and the ear being in a fresh condition, can proceed at once to their study and uses. The clavier, far from discouraging the tonal sense, directs the attention most minutely to the beautiful sounds that result from a correct touch. This mode of study illustrates Kullack's remark, that "the purpose of the technique must be at one with the tone into the minutest detail." And he goes on to say: "Gymnastic exercises on dumb keyboards is not forbidden hereby; for rendering stubborn joints flexible they are often an indispensible resource, if only out of consideration for the sensibility of the ear. Only the results thus attained must be retested in connection with the living tone, corrected and revivified," which latter remark is exactly followed by clavier students. The Virgil clavier is a vast advance upon the dumb keyboard known to Kullak. It is indeed a misnomer to term it dumb, for it speaks in a very peremptory manner to inattentive pupils.

According to the second objection, the mind being fixed upon technical processes, the study of musical interpretation is neglected. Now if there is any one principle that was instilled into me through all my years of pupillage, and is constantly reiterated in the writings of the best teachers, it is, that the music should be automatically fixed in the fingers by slow firm practice before giving attention to its expressive rendering. To give an interesting interpretation the mind should be as little as possible embarrassed by technical inefficiencies. If the routine drudgery be all accomplished at the clavier, is not the mind in a more receptive mood to enjoy and study, when the first hearing more nearly approximates the proper effect of a composition? When the routine work is done at the piano, the pupil often becomes weary of the music almost literally before it has been heard. And then he can with difficulty be awakened to more than a half-hearted interest in putting the finishing touches to the rendering. Far from being unmusical in its

Digitized by Google

tendencies, the clavier permits the musical sensibility to assert itself at the proper time and with enthusiasm.

Can it be maintained with confidence that the daily practice of the slow trill for any prescribed time will tend to make the pupil musical? Heaven save us from being made musical in this way! Also will the daily practice of the scale of D flat major, week in and week out, rapidly develope an embyro musical faculty? Such work must be done, but does it not belong more properly in the category of muscular drill? During these tedious hours does not the mind gravitate towards inertia and the ear suffer from nervous exhaustion? What folly to assert that the ear can be made musical by habitually assailing it with such formless material, dead artistically until worked up in the living reality of music. As well might one attempt to develope a sense of physical beauty by the long contemplation of a skeleton. The Hindoo ascetic sits down beneath a tree and for hours at a time fixes his attention upon the point of his nose and thus becomes initiated into the spiritual mysteries. Does the piano student by some similar occult process become initiated into the musical mysteries by fixing his attention upon the scale or arpeggio? Would it not be better for him to fix his attention upon the scale as finger drill, and let the mysteries wait until he can study a Beethoven sonata?

The foregoing remarks are also in the main applicable to the third and fourth objections as to tone shading and pedaling. Intelligent technical drill on the clavier during one hour does not preclude the additional study of piano effects during the hour that follows. It is better that the two departments be at first separately treated in practice. The old-fashioned notion of one thing at a time was a very good one, although at the present day seemingly disparaged by many teachers, in favor of confusion of ideas in practice and study processes. In the elementary period the etude that makes the least demand upon the mental capacity of the pupil will be the best, for the pupil is then striving to gain command over the fingers, to cause them to become sufficiently automatic in their movements to allow of the

Digitized by Google

attention being turned toward the musical feeling of compositions. For this reason etude work should be limited and a good deal of time spent directly upon the finger muscles. It was stated in an editorial of the March issue of Music in 1892, that the "central point in gaining keyboard mastery, was the manner of effecting the touch, the mechanical means of actuating the keys for tone shading." This is surely the most important point, for how can one attend to tone shading unless the fingers automatically serve the will. Now for concentrating the attention directly upon the "mechanical means of actuating the keys," the clavier is far superior to the piano, for it promptly rebukes every irregularity of motion while the piano encourages and smiles upon an idle attention. Dr. Mason hit the nail square on the head when he stated in Music, that "in learning the piano, the attention must be fixed upon the fingers and hand in gaining correct position and methods of use, because the pupil is learning to *play*. In learning to pronounce distinctly, pronunciation is the primary thought." This represents clavier priuciples exactly. First learn to play, to pronounce; then go to the piano and study tone shading and pedaling; then *play*, or interpret.

The fifth objection states that the simultaneous sounding of the up and down clicks does not represent the legato of all pianos. Now I have closely examined the actions of a great many pianos, and in all cases I have found the respective movements of hammers and dampers to be this; at the precise instant when the key reaches its lowest level the hammer gives the blow to the wire. At the precise instant when the key has returned to its highest level, the damper stops the vibrations. Anyone can verifiy this experiment by close observation. A perfect legato results when the damper stops the vibrations of one wire exactly as the hammer strikes another one. Now taking the slow trill as the basis of movement, in order to effect the above result there must be absolute instantaneousness of finger action. The down and up movements of the two fingers must be as one motion. When this is attained, when the movements of attack and

Digitized by Google

release in two fingers represent one and the same infinitesimal portion of time, then the hammer blow and the damping will occur simultaneously and a perfect legato, or tone-articulation as some prefer to call it, will result. The simultaneous sounding of the two clicks of the clavier represents this instantaneous motion. The motions of the two fingers must be made exactly *pari passu*, or two clicks will be heard. Experienced pianists find themselves unable to make the motions properly and with sufficient celerity at first trial. This is because the piano player devotes most of his attention to the finger that is striking the key, leaving the ascending finger to take care of itself, one of the causes of much slovenly playing. When he goes to the clavier he finds diligent practice necessary to correct his errors. When he has once mastered the clavier, however, he will find little difficulty in producing a perfect legato on any piano.

There are a few questions which the opponents of the clavier seem one and all to discreetly avoid answering.

1. Wherein does the intelligent use of the clavier prevent the student from making a thorough study of the possibilities of tone production in any way that his teacher or intelligence may direct?

2. Is it not easier for a pupil to study tone after he has learned to make the correct motions for producing good tones than when clumsily endeavoring to control his fingers?

3. Will it not be the same as regards pedaling and shading?

4. Does it not stand to reason, that a player can devote a more intelligent attention to the interpretation of a composition if he can go to the pianoforte after he has mastered the technical difficulties, and will he not take a more active interest in it than he does after the tedious, nerve-exhausting humdrum of the ordinary piano practice?

5. It has been proved by actual experience that technique can be developed upon the clavier in one half the time that is required for the same upon the pianoforte. This

Digitized by Google

being true, with a given number of years for a musical education, will not the clavier pupil have far more time to spend directly upon the cultivation of his musical sensibility and upon everything that goes to make up an interesting performance, than will the pupil that works upon the piano in the ordinary way?

N. J. COREY.

MR. H. G. HANCHETT.

Dear Sir,

I have gotten the impression from such things as that on page 772 of MUSIC, April number, that you thought Virgil was doing nothing but mechanical finger training, and doing that in such a way as to hurt rather than to help the musical qualities of the pupil's playing. Perhaps this impression originated in the knowledge I have of such an opinion in the minds of many, coupled with what seemed a legitimate inference from the passage I have mentioned. I fancy Mr. Virgil would take pretty earnest exceptions to your saying either that he believes in "exclusive" clavier practice, etc., or that he considers piano playing mainly "percussion" or (and this above all) that he simply ministers to a "part of finger training." I don't know much about his school, but I know enough to say very boldly that it is an excellent one and doing thoroughly good work within its announced limits.

HENRY G. HANCHETT.

Brooklyn, N. Y.

MISS GEORGEA W. KELSEY.

Not only are accurate mechanical powers necessary to express art, but they should be in advance of the interpretative that a proportion of the latter be not valueless.

How then can the hands, arms, muscles, nerves, etc. the tools or instruments the mind uses—be best prepared, and at the least expense of time and labor? By gymmastic training.

Digitized by Google

The fundamental principles of gymmastic science that the whole attention should be given to the muscles exercised, and that the exercise should be greater than the given work to be performed later, precludes the use of the piano, where the musical effect divides the attention, and the keyboard does not permit of the full exercise of the muscles employed.

The Technicon may be used to develop first elasticity, then increasing the resistance of springs and weights, to develop strength, the weak muscles may be brought to equal those which at first were strongest, and the balance between the different sets adjusted. Concentrating the mind on the individual muscle exercised, the other muscles being relaxed or passive, a high degree of conscious but effortless control is acquired, and steadiness, repose and individuality attained.

Additional freedom to the muscles can be imparted with Ward-Jackson's cork cylinder exercise for loosening and stretching the transverse ligaments.

The next step is the application of the muscles to the inequalities of surface presented by the keyboard. Here the Virgil Practice Clavier has a place. Should a correct position of the hand be difficult to maintain, better than a Hand Guide, so called, would be the use of a pair of Dactylions. These would not only assure the desired position but give additional strength, elasticity and evenness of vigor.

The application of force can be measured with the graded system of weights of the Clavier, and by the use of the clicks precision and accuracy attained.

On this keyboard the details of mechanism, fingerings, locations, transfers, positions, tensions, motions etc. can be studied and facility in passage playing in general acquired.

The power of concentration and comprehension obtained by mastering single motions at the Technicon can be extended by the more complex motions demanded by Pianoforte compositions, and the advanced students can here analyze and memorize the latter.

We can thus acquire an independence of difficulties, a

Digitized by Google

power of correct automatic action, and a certain kind of artistic sense will be awakened when we turn to the Piano to unite the technical and the musical sense, and the actual tones are heard. The further practice of technique may be subordinated. A simple repetition of the exercises upon the Clavier, applying the musical test, then our attention may be give to Æsthetics, Phrasing, Interpretation.

The time devoted to technique in general should be not less than an hour, or more than one third of the total practice for the day.

GEORGEA W. KELSEY.

Digitized by Google

FUTURE OF THE M. T. N. A.

MUCH depends upon the action of the National Association of Music Teachers, at Saratoga, July 2d to 4th. The question has been prepared and action is probably contemplated (though on this point none know certainly except those belonging to the inner brotherhood who manage affairs) for making the association a delegated body. This question has been up repeatedly, and the higher part of the profession has generally been opposed to it, because it is apparent that it would mean sending the representatives of the political office-holding class, rather than representatives of the thinking part of the profession. Of course the fundamental question is as to what offices a delegate could perform for the teaching profession. In order to bring out the views of as many active teachers as possible MUSIC has lately sent out circulars to the following purport:

DEAR SIR:

At the meeting of the M. T. N. A. at Saratoga, July 3rd the question will come up whether to disband the Association or to transform it into a delegated body. As this is a very important matter it is desirable to ascertain as fully as possible the opinion of musicians generally. You are therefore invited to send us for publication in MUSIC your answers to the following questions:—

1. Do you consider that the M. T. N. A. has been of any practical advantage to the music teaching profession at large, in the country? If so, what?

2. Do you consider that it has had any particular influence in raising the standard of professional qualification?

3. So far as your personal knowledge extends has it helped in any way to modify the selection of music for study,

Digitized by Google

either in the direction of the classical composers or of the American composers? If so, in what direction?

4. Are you in favor of making the Association a delegated body? And if so, how many members do you think each State Association ought to send?

5. What practical work could a delegated society perform for the promotion of musical education and intelligence?

6. In your opinion, would the transformation of the M. T. N. A. into a society of delegates from the State Associations be likely to elevate or depress the standard of membership? In other words, would a delegated body be of any more practical use than the present voluntary society?

6. Ought the meetings to take place every year or every other year? An early reply is requested.

The following are some of the answers:

MR. C. B. CADY.

Mr. Cady answers categorically by number:

1. It has.
2. Yes.
3. Cannot be answered.
4. No.
5. Nothing.
6. Down.
7. Yearly.

MR. JOHANNES WOLFRAM, PH. D.

Your ominous (!) seven questions I cannot answer seriatim. Time forbids. It can not be denied that the National association has been a benefit to the American composer! It has helped to place their products before the musical public, but alas with but little discrimination!

From my former advocary of state-representation I have withdrawn. I am converted to a different view. The Shiboleth of Saratoga must be higher and broader aims, and severer condition of membership. To simply infuse new blood in to the present cadaverous M. T. N. A.—will only postpone a few years its ultimate demise.

JOHANNES WOLFRAM, PH. D.

Digitized by Google

MR. ROBERT BONNER.

Your questions arrived this morning. I will answer them as follows.

1. Yes, because any association which will bring the members of a profession together, to hear each others opinion and to discuss important questions, must be of value.

2. Only in the above way.

3. I do not think it has made much difference in the old classic writers, but in my opinion it has tended to enlarge the knowledge of the works of the modern classics and American composers by bringing their work to the notice of the Association.

4. These question can be answered as a whole. The only advantage I can see in delegated Association would be this, that it would ensure a certain attendance of members, but if these delegates go as representative of a State Association pledged to act in a certain way like delegates to a potitical meeting, if their opinion is to be guided by their State Association and their freedom of action confined, then I think the whole thing had better disband, and the M. T. N. A. come to an end.

What the M. T. N. A. should be is this—an independent body of musicians working for their art alone; not for those of any Piano Manufacturers; whether this can be done best by delegates, I cannot say; perhaps it cannot be done anyway in this world.

Yours very sincerely,

ROBERT BONNER.

DR. F. B. RICE.

1.—I think the M. T. N. A. has been of advantage to all teachers who have attended its meetings; largely by enabling them to get acquainted with each other, and with each other's methods, and so giving them a broader outlook and guarding against narrowness—a tendency which is one of the prevailing weaknesses of the average music teacher.

2.—Yes, first, by showing each teacher what others are

Digitized by Google

doing, which is certain to give him some new ideas; second by giving him an opportunity to state his own views and receiving from others criticisms, disclosing the weakness of his plans and so enabling him to correct them. Third, by instituting the examinations of the A. C. M., many have been stimulated to more thorough preparation in their profession than would have been the case otherwise.

3.—So far as classic music is concerned, perhaps not to any great extent beyond the fact of at least a moderate raising of their ideal, (a fact of no mean importance) and also by enlarging their repertoire by the great number of compositions heard at the recitals of each meeting. But in the direction of fostering the use of American compositions the influence of the association has been unmistakably strong.

4.—It has been my belief for many years that ultimately, if the association survived, it would become a delegated body—each State association contributing its proportion toward the necessary expenses of the National association.

Whether the time has come for such a change in the organization I am in doubt. I have some question whether the plan has been before us with sufficient definiteness, or long enough to afford the deliberation that so important a measure should receive. As to the number of delegates from each state, it does not seem to me an important matter. It could be better determined when the change comes. There would seem to be little danger of too large a representation. The longer the better, I should say, provided delegates are selected on account of their fitness for representing their State association.

5.—Largely the same that is done by the association now. The main advantage of organizing upon the "delegate" basis, it appears to me, is not that the work of the association may take on a particularly different character, so much as that the plan will tend to indentify more closely the State associations with the National, and so give for the latter a more stable foundation upon which to rest than is possible with the fluctuating and unreliable membership which changes so much from year to year. The "delegate" plan is

Digitized by Google

not the end, but the means by which to secure a more stable form of organization.

6.—I should not look for any immediate change in the character of those who make up the body of the association. Gradually however the general character of the membership would be raised, because the State associations would naturally appoint as their representatives the best men within their reach, and under such circumstances one would look for a higher average than where every man or woman in the profession is eligible to membership irrespective of his qualifications.

7.—From present light, I am inclined to think that interest in the meetings of the association will be promoted by annual rather than biennial meetings, though my conviction on this point is not strong.

FENELON B. RICE.

Oberlin Conservatory of Music,
June 7, 1894.

MR. W. F. APTHORP.

DEAR SIR:—

I have just received your favor of May 29th. In reply to the seven questions contained therein, relating to the M. T. N. A., I can only say that I am so absolutely ignorant of the whole subject that I can give no intelligent answer to any of them. I have been so engrossed in my own work that I have not followed up the workings of the M.T.N.A. at all; I know nothing of what the association has done, and hardly anything of what it purposed doing. In fact I have no practical knowledge whatever on the subject of concerted and organized action for raising the standard of music-teaching or of general musical taste, in this, or any other, country. It happens to be one of the subjects for the study of which I have never felt that I was personally fitted, and have hence given it no thought or observation. Regretting that I can do no more than acknowledge my ignorance, I am,

Yours very faithfully,

WILLIAM F. APTHORP.

Digitized by Google

MR. E. IRENÆUS STEVENSON.

DEAR SIR:—

I am in receipt of your letter of the 29th inst.

I regret to say that I do not feel myself sufficiently acquainted with the practical work of the Music Teachers' National Association to give you an intelligent answer to the questions contained in your communication.

Very sincerely yours,

E. IRENÆUS STEVENSON.

Editorial Offices; *The Independent.*

MR. ALEX. LAMBERT.

DEAR MR. MATHEWS.

I am sorry not to be able to answer your questions concerning the M. T. N. A. The last time I attended a meeting (some six years ago) I lost all interest in the society and consequently do not know what it has been doing all this time.

Am going abroad in two weeks. Much success to "Music".

Sincerely yours,

ALEX. LAMBERT.

New York College of Music.

PROF. O. W. PIERCE.

In reply to your request for my opinion concerning certain points relative to the future of the M. T. N. A., I beg to say:

1st. that I certainly *do* consider this organization to have been of advantage to the profession at large. In my opinion the advantage has been multifold, some features of which I will touch upon in answering the other questions, but one of which, and one that seems to be of very great importance, is that it has done much to facilitate the acquaintance of musicians living at a distance from each other. I think this benefit can scarcely be over-estimated. It is uni-

Digitized by Google

versally recognized in the other professions, as countless conventions of physicians, lawyers, clergymen and specialists in branches too numerous to mention, attest.

2nd. I believe it has exerted an active influence in raising the standards of professional work. Any man, no matter how good his intentions may be, nor how high his ideals, if working in the small field where he has no superiors and perhaps no equals, is apt to fall into a rut. Of course he can do much toward keeping himself abreast of the times by reading current technical works and such publications as MUSIC, but nevertheless there is an inspiration to be derived from meeting colleagues, equals and superiors from all over the country, which nothing else can replace. He gains a new impulse, a zest which cannot fail to re-act beneficially on his following years work—heat with which to go through a year of cold. Of course the State association is good, but still the National meeting exercises the greatest charm. I have personally known several instances where men who were dangerously near the "old fogy" line have been completely transformed through the influence of the M. T. N. A.

4th. I am not in favor of making the National association a delegated body. Such a move would destroy its *raison d'être*, practically nullify its beneficial influence, and deport it beyond the boundaries of real usefulness. I cannot see what mission a delegated body could perform. The idea of such a body implies the possession of delegated powers to the accomplishment of some definite end. And as the State Associations must remain voluntary bodies, it follows that in this case both legitimate source and final cause of the delegated body would be lacking. Nor do I believe that such a transformation would be likely to elevate the standard of membership, since it would furnish immediate occasion for the introduction of wire pulling in the elections of delegates, and as it is an undeniable fact that some of the State Associations are already under the control of cliques, it can readily be seen that the evil would probably be augmented under the new regime.

Digitized by Google

Consequently it seems to me that the model M. T. N. A. would be an association formed on the same general lines as the State Associations, with the necessary modifications demanded by its greater size and wider scope; that the orchestral feature, which has proved financially so embarrassing, should be done away with; that the programmes should be constructed in pursuance of some educational or artistic plan; that the social features should be much emphasized and that the Association should convene biennially in some city geographically central to those states furnishing a significant quota of members.

Begging your indulgence for having answered at such length, I remain

Very truly,

Delaware, O. OLIVER WILLARD PIERCE.

MR. L. C. ELSON.

The question you propound to me regarding the mission of the M. T. N. A. can scarcely be answered in an offhand manner, yet as you request an early reply, I venture to give my personal impressions. To answer categorically:

1. I consider that the M. T. N. A. has been of musical benefit to the community, although not in as great a degree as was at first anticipated, because the commercial element crept in too strongly. The sittings of a body of musicians, many of whom had a right to be called representative, certainly directed public attention to our art, and interested the laity.

2. While I do not think that it had any influence in raising the standard of professional qualification in large cities, I believe that many of the teachers in small communities derived some inspiration from its work and higher ideals because of it.

3. I believe that it has helped American composition, for it gave opportunities of comparison that could seldom be offered outside of its sessions.

4. I am in favor of making it a delegated body, for that would eliminate some of the weaker brethren and would

Digitized by Google

give an added authority to its deliberations. It might pave the way to International gatherings of this sort, which are emphatically necessary to Music as they are to the other sciences, Medicine for example, which have their regular and authorized gatherings.

Regarding the number of delegates I am incapable of expressing an opinion.

5. The practical work which such a congress could do is very important. There never was a science so mixed up in its nomenclature, its application, or its analysis, as Music. The use of the accidentals, the notation of the sextolet, the execution of the simpler embellishments, the nomenclature of the divisons of Musical forms, and a hundred other matters of this sort, are in a very vague and conflicting state, and the mere unification of these would be a great boon. Debated in the Association as it is at present, these subjects would only lead to a squabble; carefully investigated by a dignified body chosen for the purpose, they might stand some chance of settlement.

6. I believe that a delegated body would be of a more earnest character than one in which also everybody can assist in some degree.

7. I should advocate such a body meeting every two or three years. An annual meeting might degenerate into mere concert-giving rather than a deliberative assembly.

In stating my views thus frankly I beg that I may not be understood as being disrespectful to the present association. It has done good in the past, but I am sure that every attendant on its meetings knows that some evils have crept in, and that the highest ideal has not been attained. I should advocate a restricted delegation, and that efforts be made to secure the attendance of some European leaders of musical thought from the very beginning. The Medical congresses which have accomplished so much, would be the model which I should suggest for the M. T. N. A. of the future. Yours respectfully,

LOUIS C. ELSON

Digitized by Google

MR. HOMER MOORE.

Unity of purpose and action have ever been found necessary elements in the success of any great enterprise.

We musicians wish the people of these United States to become so developed that they will give us a place as a musical nation. To accomplish this we must individually be in touch with them that we may influence them, that we may attract them. To do this we must unite our forces till we become a nucleus so powerful that this multifarious affairs of living cannot overcome our power. We must therefore be in touch with each other; we must have a common center about which we congregate and where we aggregate our forces. As thinking beings we must think together and act together—we must be organized.

Considering the propositions in regular order I can see no reason for concluding otherwise than that the M. T. N. A. has been of value to the country. The great mass of music teachers have no means by which they keep up with the world's progress in the art. But there is another point. One may know much and yet be able to teach but little. The hardest task is not to furnish information, but to get the pupils' mind into such working order that the information will be assimilated. As minds differ in inherited power and in habits of action, the means to be used by the teacher must differ. Therefore the *Art of Teaching* must be taught. In the help it has given to teachers and teaching I think the M. T. N. A. has earned the right to live.

As it reads I am not prepared to answer proposition second. Had it said "*Necessary* Qualification" I should say *no!*

Anyone, never so ignorant, can teach music. I have in mind now two men who were mechanics until near middle aged, but have since joined the ranks of professional musicians; and their ignorance is only exceeded by their daring self-assertion. As long as the blind lead the blind we may expect to find them in the ditch. Concerning proposition third I can only say that so far as I know American composers were very little thought of when

Digitized by Google

the M. T. N. A. was organized. Matters for them are mending. The Association has produced their works and so encouraged their efforts, and by making criticism possible prepared the way for increased merit in subsequent compositions.

Proposition four strikes at the root of the organism and for its own good, it seems to me. A go-as-you-please enterprise bids fair to fall apart of its own lack of afinity. I certainly am in favor of making the Association a delegated body, and believe such a policy would not only ensure its continued existence but would help the state organizations. The number of members sent as delegates would depend on the distance to be traveled, the money available, the number of state organizations, etc. If each state organization voted upon all questions as a unit it would matter little how many delegates were sent by each.

It is to the interest of American music that those in high places be able to shed light upon the paths of those below. The most able musicians are the busiest, the most fatigued and often the least inclined to turn out of their way voluntarily for the general good. But men are few who do not relish being exalted by their fellows. The electing of delegates should stimulate interest in the M. T. N. A. and also ensure a high standard of membership.

Proposition five: A delegated body could bring together all the ideas proposed at the meetings of the state organizations in all parts of the country and they could be discussed by the light of the experience of the musicians of the whole nation. A policy could be developed which, being evolved by the nation, would be of national significance. A power could be exerted from New York to the Golden Gate that would be specific and mighty in proportion to the weight of the opinion of the whole nation. These United States would as a musical nation, then possess a real nucleous about which every interest should cling.

Systematic courses of study could be determined, series of performances planned, a standard of ability and knowledge set below which no one could practice the teaching of

Digitized by Google

music. There is plenty to do. Proposition six I have already answered as it seems to me. I will say in brief that I think a higher standard of membership would result and more good be accomplished. I would suggest that the roots of organization start deeper still; that each city and town have a *Musicians' Club* which should hold regular meetings, own a library, discuss important questions, perform works composed by members and other works also. I would suggest a high degree of musicianship as a necessary qualification to membership and I would have printed on every member's business card "Member of the Musician's Club." Such membership should be a testimonial of ability.

I would have the active membership of the state associations to consist of members of these clubs, which should elect as delegates those whose circumstances would admit of their attending the meetings. I would have them able to present the ideas of their clubs at the state meeting and they should in turn bring back to those at home the ideas gathered from the whole state, and the new life and enthusiasm engendered. I would have the state associations elect delegates to the M. T. N. A. and have it considered a great honor to be so elected. I would have every worthy musician in these United States the brother or the sister of every other worthy musician, to work together for the great art which they represent, knowing that the art and the representative share each others greatness. I am in favor of biennial meetings.

HOMER MOORE.

Digitized by Google

MUSIC AS DISCIPLINE AND CULTURE.

A very important advance is now being made in musical education. The musical profession itself is becoming better qualified and more enterprising and ambitious to secure the best educational results than it was ever before. This comes from the entrance into the profession of many young men of thorough education and high ideals, whereby the music teacher stands upon a wholly different plane among men from that which he occupied a generation ago. But the most significant sign of improvement is the recent appointment of Professors of music in universities and colleges where previously music had not been recognized as a disciplinary study capable of ministering to a degree. All of these improvements have their roots in the modest beginning made forty years ago by the Harvard Musical Association, an association of graduates whose immediate aim was the cultivation of the higher forms of music; and their remote intention, to secure the appointment of a professor of music at Harvard. Both designs succeeded perfectly. The Boston symphony orchestra is the fruit of the first part of their work, and the appointment of John K. Paine as instructor in music in 1862, at Harvard, and professor in 1876, marked the fulfillment of the second wish. Paine has greatly honored his place, and from his able instruction the most of our rising young composers have derived their technical training in the art of musical composition. One of the next of the universities to follow in the steps of Harvard was Michigan, where for nine years Mr. C. B. Cady worked as instructor, building up a music school, and administering his teaching in such spirit that when he thought of coming to Chicago he was offered the full professorship which by rights he ought to have had long before. His successor, Mr. A. A. Stanley, was immediately made

Digitized by Google

full professor, and he has carried out the beginnings already made, and deepened and widened the work to a degree most creditable. At Yale Dr. Stoeckel was appointed professor of music more than twenty years ago; but the profession at large knows nothing of his work. So far as observers at a distance can understand, it would seem to have been a failure in all the larger aspects proper to music study.

Every musical educator finds himself confronted by the dense ignorance of music as art, as science and as culture, which very naturally distinguishes the members of all the other learned professions. This is inevitable. The college student neither learns anything about music as art nor studies it as science. He never hears intelligently the master works of music, and he has absolutely no opportunity of understanding them. True, if his unfortunate lot ever compels him to write a musical subject, he will find it easy to load up with certain well-sounding references to the Music of Plato, and the honorable place which it held in education among the Greeks. These, however, the real musician knows to be absolutely without bearing upon the work now in hand. In ancient Greece there was no art of music, as we understand it today. What they called music was a combination of poetry, song and action, and the science involved went no further than the division of the tetrachord into the different modes and chroa. It is only the scientist of all learned men, who might easily appreciate the immeasurable growth which the art of music has made within the past two hundred years, because he alone is in position and mental attitude of observing the facts for himself without disarranging his ideas in advance by the half acceptance of theories and notions long since obsolete. And the scientist is too often so occupied with other matters that he has no time for an art of this kind, which is more psychological than material.

When any good musician speaks of music he means first of all the tone-art; the art of expressing soul by means of tonal combinations, in which rhythm, harmony, form and tonal-coloring combine in countless gradations of relation

Digitized by Google

for the expression of the beautiful and the ideal. He means beyond this the practical art of reproducing individually (playing) parts of this great and extremely beautiful body of poetry; and acquiring the exact appreciation of the principles upon which it has been made (musical science). All these things go together in the compound concept musical education. The musician knows not only the literature (i. e. the subject-matter of tone-poetry), but also the mechanically-psychological art of reproducing it in sound, and the science underlying it. But there is not now nor ever has been any university in America where music is taught in this sense. At Harvard the undergraduate student may hear much great music a few miles away in Boston; occasionally he may have good concerts in the College itself. But the programmes are not primarily educational in their arrangement, nor is there any provision for completing a survey of a province of tone-poetry as such. The concerts are merely public entertainments, fragmentary, and unrelated. In the college he may learn of counterpoint and the technic of musical composition; and he may elect to write a theme upon a musical subject, which if passed by the professor of of music will help him its proper quota towards the degree marking the close of his academic life. Musical history and the technic of composition are the two forms which musical instruction assumes in the oldest of our universities. At Ann Arbor, however, there are no local performances of good music available; and the professor himself is obliged to secure such as he can from travelling artists and companies, and to arrange and train choral and orchestral forces for others. From which results indeed great good; but as yet it is very far from complete.

At Oberlin, music has been upon better level with the other departments of education than anywhere else, perhaps, among our American Colleges. And the training of performers and appreciative hearers has been very successfully accomplished. The art of composition has made great progress in the university of Pennsylvania, under the direction of Professor Hugh A. Clarke, Mus. Doc. This shows itself

Digitized by Google

in the same way as at Harvard. The best composers of our younger generation are pupils of Paine, and live in and around Boston, where they continually produce new works in the largest and most ambitious forms. Something of the same kind takes place in Philadelphia. The MSS Club there has been mentioned in these pages before, and in the present number there is an account of the closing meeting of the season just ended. But in Philadelphia the art of music as tone-literature is not taught.

In many of the smaller colleges talented young men have lately been appointed instructors or professors in music, with a view to placing music study upon the same level as other studies.

Thus all along the line one question presses for solution; namely this: What are the disciplinary and cultural possibilities of music study? This question is new. No university has offered an answer which can be regarded as complete or satisfactory. Not even in Germany is this question more nearly solved than here. True, in some of the larger universities, as at Berlin, there are musical advantages of a very high character, and one may take a degree in music. But the university as such does not undertake to train individuals in the art of music. It merely teaches the technic of composition and the science of acoustics. All the remainder (which is in fact the real part) is left to the musical conservatories, which there as here are only preparatory schools. There scarcely exists in the world today, outside of London and Paris, a music school or a university where the art of music may be mastered in its complete sense, upon the basis on which Greek and Mathematics are taught in all good colleges. By this I mean both that the teaching falls short in completeness, and the endowment fails to provide the same kind of assistance to higher research which is now provided so liberally in other directions. Nor will this ever be bettered until the real scope and possibilities of music study in their cultural and disciplinary aspects are brought to the understanding of ruling educational powers. And this, in the nature of the case, can never be fully com-

Digitized by Google

pleted until we have some generations of educators knowing enough of music and practiced in its study to be able to understand what it is capable of doing for the mind, and how far it is able to minister to that knowledge of all that has been best said and done in the world, which we desig nate under the term "Culture."

In education there are two somewhats co-ordinated. The technic of acquiring knowleuge, and the enrichening effect of the knowlege acquired. In the nature of the case the school as such will always be more interested in the former, since it is upon this that its permanence depends. But the individual is equally interested in the latter, because the mind of the student is not simply a tool to be sharpened but equally a laboratory to be stocked with furnishings. And even in respect to the sharpening process, the school has been too much under the impression that sharpening is mainly a matter of grinding. And hence it has valued studies in proportion to the attrition attending the process. English, or any vernacular, enables the student to take into his mind large stores of material intuitively, without conscious friction; whereas a foreign tongue necessitates constant and laborious examining of substance, before intellectually classifying and placing it in order. In German universities recitations are conducted in Latin, and Greek translations off hand are made into Latin. The German scholar is as innocent of his mother tongue as is the English student of his own. Often he never acquires an idiomatic ease in expressing himself in it. But later education is beginning to see that much is lost in acquiring linguistical accomplishments which can never have practical application in life, either for acquiring knowledge or for communicating it. Hence a turning now toward literature in the vernacular, and science, where mental training takes a different direction.

And this brings up the question as to the real nature of mental training. What is it that the educated mind does which the uneducated mind cannot? And what is it that the educated has in common with occasional individuals who

Digitized by Google

being what is called self made, and without having had university training, nevertheless manifest the something indicative of having been "educated?" To this the answer is not difficult. An educated condition of mind is one in which the attention is subject to prolonged control; and in which principles of classification and generalization enable the individual to retain and correlate the knowledge acquired. Concentration of attention at will, and ready control of experiences imagined or acquired, are the two tokens of an educated mind. It is to possess much; and most of all to have the art of acquiring further possessions. This, somewhat barrenly stated, is the goal towards which every academic and college student is working. Every study must stand or fall with reference to this two-fold standard. By so much as it ministers to the art of acquiring, and by so much as it ministers to the richness of material acquired —by so much is it valuable in education. And by so much does it minister to discipline and to culture.

Immediately that this standard is set up, we realize what injustice has been done students by over-instruction in dead languages, and under-instruction in the great thoughts of their own language. Of the vast whole of everything which in many thousand years has been best said and done in the world, the individual student can never acquire more than the small pebbles upon the shore of the great ocean of knowledge. This, however, is foreign to our immediate subject. Returning to the fundamental grounds of study-valuation, we have to ask in what ways and to what extent music study is capable of ministering to education in this broad sense.

A very short answer might be made to this question, and the chapter closed with a paragraph, for not to put too fine a point upon it there is absolutely no study in the curriculum which contains wider possibilities of this twofold benefit than music might be made to illustrate. Take the case of the young woman learning the piano with any good modern teacher. What is she expected to do? She is expected (and in fact she does do it) to apply herself to this one task from three to four hours a day. And this for several years in

Digitized by Google

succession. She generally memorizes the selections assigned her for study, and at the lesson she plays them by heart. Here at once we have a vast amount of attention controlled. Then the playing is carefully dissected and little points here and there are revised, or the whole sometimes, the proper interpretations suggested, and a new lesson follows calculated to remedy the defects of the first. Here we have still further sharpening of the attention in the effort to realize the discreet effects suggested or illustrated by the teacher. All the while, the subject matter of perhaps a very great master may have been passing through her mind, and remain in its finished form as one of her permanent possessions. Besides having sharpened herself she has also enriched her inner furnishing by something which may very possibly rank high among those best tonal things which have been said in the world.

Mere playing, however, is no longer considered a satisfactory account of music study; the young woman turns her attention to theory. She analyzes the master works, perhaps acquires a technic of composition and tries her hand. Best of all perhaps she masters so much of the literature of the piano that she might offer herself for a professorship of its literature. Such cases exist, though they are not so plentiful as one could wish.

Any girl able to study intelligently and play acceptably a combination of pieces like one which might be made of six for instance from each of the great authors, Bach, Beethoven, Schumann, Chopin, Mendelssohn, Liszt (speaking from a pianoforte standpoint) shows thereby mental qualities of no mean order. And after a teaching experience of more than forty years I have yet to see the first student able to do this without mental qualities equal to first-class scholarship in any other direction—nor would it greatly matter which. For while music is in certain aspects more analogous to a language than to the mathematics, the latter nevertheless are so inextricably mixed up with it that it is impossible for a student weak in sense of number to succeed with such a combination as I have proposed.

It is obvious, however, that the average musical student

Digitized by Google

in men's colleges does not nor ought to look forward to a career of pianoforte virtuosity, or even to the nobler field of public musical interpretation of master works upon a scale perhaps short of the very highest mastery of technic.

And equally obvious that the question of range and extent of university education in music is hampered with difficulties. For from a cultural point of view it is quite certain that no treatment of musical education can be regarded as answering the more important demands, which stops short of enabling the student to enjoy a pianoforte sonata or fugue, and a chamber composition of symphony, silently from the printed copy, just as everybody enjoys silently a poem or an essay from a printed copy. Because to stop short of this is to leave the student dependent upon his fingers and accidental opportunities of hearing, to continue the pursuit of music as an art. But, on the other hand, such is the neglect of musical training among the boys, and such the imperfect methods still almost universal, that a student proposing to arrive at the standard mentioned above will have to begin his musical education at the university almost *de novo*. For music study as generally conducted resolves itself into a semi-mechanical association of fingers and eyes for reproducing certain printed passages in a certain order, without the conceptive and representative faculties taking much if any part therein. Ear-training is almost entirely neglected, whereby the ear of the student fails to answer to the musical combinations which the notes present, and too often he receives his first real information of their tonal meaning when he hears them becoming externalized under his fingers in playing them. That his perceptions even then are often superficial and incomplete is also true, since in the nature of the case the attention is more than half occupied with the visual signs, and with the mechanical translation of these into keyboard concepts, leaving tonal concepts, if any, to form themselves later. Psychologically considered all this is wrong. Notes are signs of tones. As the student runs his eye along the lines of the music, he ought to hear within him the music corresponding to the

Digitized by Google

printed signs; and to be carried along with it in sympathy, as he weeps or laughs with an interesting fiction. This means a thorough training of the representative faculty, by means of much study and reflection, and the discipline of much hearing. It means the development of the tonal sense from the foundation; beginning with simple concepts the student has to progress through the entire gamut up to the harmonic and thematic elaborations of Schumann and Bach.

If it were possible to hit upon the principle in accordance with which talented individuals apprehend their specialty, and then train average intelligences to a similar spontaneity of apprehension, the problem of education would be immensely simplified; and the results finally attained would be astonishing. The natural mathematician who without previous training discovers that he can answer difficult computations off hand, yet with certainty, undoubtedly arrives at his astonishing results through an intuition of certain properties of numbers which remain hidden from ordinary observers, and are not yet explained in books. The same is true of those who pick up new languages off hand, and seem to arrive at their syntax, construction, and idioms by a sort of intuition; and in music, particularly, where intuition holds a more important place than in any other branch of education, the operations of genius are even more transcendent than in the case of the astonishing mathematical geniuses already mentioned. There are individuals so highly gifted with tonal sense that without previous training, or with but little, they appreciate all kinds of music. Nothing comes amiss. I remember to have learned some years ago of a talented girl of fourteen or fifteen, living where musical privileges were few, who procured a copy of the vocal score of the opera "Tannhauser" and played it for her own enjoyment upon the cabinet organ. It is perhaps unnecessary to add that the later development of the individual in question showed the fruition of musical talent and sagacity here implied. But the question which every teacher would like answered is: How did it happen that the young person in question, untaught, was capable of enjoying such strange modulations

Digitized by Google

and harmonic subtleties as Wagner's music everywhere shows! It is evident that without having experienced previous training or preparation, this individual was able to realize musical relations so remote as to be to the average young musician tolerable and understandable only when heard in full orchestral handling, where the instrumental treatment and coloring to a great degree conceal the extreme relations, in which Wagner passes so far beyond the ordinary composers.

One can devote many years to music in one way or another without ever reaching such a point as this. Something of this appears in certain of the music journals, where much time is spent upon very minor points of technicality, and very little time is spent upon the real nature and delight of the art as such. Now in the same way that it is quite impossible for one to read Shakespere understandingly and remain content to speak always of the grammar and the punctuation, so also it is forever impossible for the individual in whom artistic sense has matured to content himself with any knowledge of music which busies itself at the threshold. The most enthusiastic lover of Beethoven may indeed occupy some time in technical discussions of effects and manners of arriving at them in the sonatas; but it will always be with the music itself in immediate view, and the delay at the threshold will be made as short as possible. But to return to our immediate subject.

What we desire to know is whether any form of music study is capable of training the attention to a productive degree; whether this result can be come by easily in the natural course of the study, and without sacrificing any nobler end. And then whether a form of music study which has brought the student into a real appreciation of the noblest forms of music, such as the pianoforte sonatas of Beethoven, and the works of Mendelssohn, Chopin, and Schumann; and the standard chamber music and symphony, together with the vast fabric of the Schubert songs, and the great oratorios—whether a possession of this kind would be of any particular value to the student? And whether he

Digitized by Google

would be likely so to regard it in later life? And along with this, we would like to know whether some degree of personal skill in playing upon one or two instruments ought or ought not to be desired? And if desired, whether it could properly count in the sum of excellencies entitling the student to the seal and degree of his *Alma Mater*.

But it will be objected, "the art of hearing music can surely not have in it anything of intellectual training."

This depends upon the kind of music. Passing all those more ignoble forms of the art in which tonal effects and real musical feeling are absent, or even contradicted, (as they are by the so-called Gospel songs) we come to the higher forms of the art, in all of which the intellectual apprehension cuts a very important figure. There are in instrumental music two types, towards which all individual specimens more or less closely tend. They are the *lyric* and the *thematic*. A lyric melody is one which sings along, without appearance of having been artificially created. A good example of this is almost any popular song, from the little folks songs, such as "Comin thro' the rye", to the great adagios of Beethoven —the highest type of idealized folks songs which art has yet created. All of these forms are taken into the mind by what the German philosophers call *Anschauung*, (intuition). Reason, comparison, apprehensions of likeness and difference, if not absolutely wanting, are at least reduced to the lowest possible proportions. The player sings them; and the hearer sings them. They sing themselves into our consciousness, where (to anticipate a later point) they perform uses of very great value.

Opposed to this type is its opposite, which I have called the *thematic*, meaning thereby that it is developed out of a theme, by means of repetitions, sequences, treatments in new and sometimes strange chords, and the like. Two extreme types of this form may be mentioned: the fugues of Bach, especially the great organ fugues (which are much longer than most of those for pianoforte), and some of the tone-poems of Schumann. The Novellette in B minor, opus 99, and the Novellette in E, opus 21, No 7, of Schumann, are

Digitized by Google

strong types. The Schumann pieces carry this type farther than even Bach himself, inasmuch as the accompanying material is less in quantity, and also less individual in itself. In a Bach fugue there is a subject, which may be four measures or eight, which every voice takes in turn, and all the stanzas of the entire poem have to do with this same subject, in some form or other. Even the interludes are made up out of material mainly derived from the leading subject, like women's gowns "trimmed with some of the same". Nevertheless there is always along with the fugue subject much other matter of decided originality and individuality. The second counter subject, while written as counterpoint to the subject is always highly individual; and often secondary subjects appear of great power. But out of this material Bach manages by his art of rhythm (one of his strongest elements), and modulation, to build up a symmetrical and powerful whole, which will move upon the feelings of even the untaught listener (if it be well presented), and which to the cultivated hearer affords extreme delight. But Schumann in the Novellettes in question makes the whole first part out of his leading subject. In place of counter subjects, he has for variety mere harmonic sequence and unexpected associations. The result is a more vigorous, spirit stirring, and unified discourse, in which everything tends towards a climax, and finally reaches it.

As opposed to these types of higher music, the ordinary *salon* music is commonplace, built up of plausible symmetries of tone, without meaning. Yet the untaught man-hearer very rarely listens to any form of what is called classical music without being bored. The discourse is to him in riddles. When he hears a good melody well played by a violin, or well sung, he experiences delight, because being in a passive mood the music penetrates him and appeals to his inner musical feelings without his being aware of it; but the serious music passes over his head. He does not follow it, particularly when it belongs to this type which I have called thematic. This is because he is as yet insensible to that something in music which is greater than melody—namely har-

Digitized by Google

mony. For harmony rules melody, explains it, and gives it character. If you do not realize this, take the first eight measures of the Pilgrim Chorus in "Tannhauser" and harmonize them in the barren style of the gospel song. You will then discover what harmony meant in Wagner's mind.

Many things in thematic music might be enjoyed by untaught hearers, and when the orchestra does these things in fact untaught hearers do enjoy them. But when played upon the piano they are apt to be poorly done. It is only a few of the greater artists who have the art to make thematic music interesting in proportion to its greatness. Paderewski showed his greatness in this perhaps more than in almost anything else, for whether he played a Bach fugue or what, you liked it just as well.

I think the undergraduate world might be divided into two great divisions for musical purposes: First, those desiring to deal with music seriously, for honors; and, second, those proposing to learn merely so much of it as serves fairly for culture, in the lesser sense of the term, as opposed to ignorance. The former along with serious application to one or two instruments (a major and a minor) should acquire a good knowledge of the technic of musical composition, its history, and a fairly complete view over its literature, as represented in the works of its greatest composers. This would be work for some years, occupying perhaps three or four hours a day. The second division would be let off more easily. They should have first of all one or two minors in the technic of hearing, for it is one of the misfortunes of our habitual use of music for covering other noises (as at table, church, school and the like), that a habit of inattention is formed, which has to be broken before the individual is ready to begin to hear to his comfort. So he would first need to learn *how* to hear, and then *what* to hear, and be indoctrinated in the less intimate principles of what I might call the molecular organization of musical discourse, after which he would go on through three or four "minors" to pick up something of the literature of music, and by this time its history. The latter branch, indeed, is

Digitized by Google

capable of being made much of; since aside from the development of the religious and ethical ideal, there is perhaps no branch of man's activity offering a more inviting field for psychological investigation than the development of the art of music. Here, when the professor happened to be capable of doing work at first hand, there would be room for one or two excellent majors—exercises which would not be lost in their bearings upon other departments of science. There is, however, one department of supposed musical science which has not nearly so much connection with the art of music, and its correct understanding, as is commonly supposed. I refer to the study of tone from its acoustical side. Music is only to a very limited extent a matter of acoustics. Nature gives us the start; art has done the rest. It is not a question of consonance or dissonance, but of tonics and places in key. In other words, what moves us in music is quite as much what we believe ourselves to hear *with* it as what is actually sounded *in* it. The restfulness of the tonic, the commanding spirit of the dominant, the distant and semi-religious cadence of the sub-dominant, are all effects which depend entirely upon our own interpretation of these chords with reference to other parts of the same discourse. Music presents the singular anomaly of a discourse made up of acoustic elements which as such have only the individuality dependent upon absolute pitch. This has only the slightest possible influence upon the impression which any one of the elements is capable of making. Its meaning, the effect it produces of elation or depression, is always a question not of tones and chords as such, but of more remote relations. It is question of tonality and mode; and of larger groupings of mode and tonality. Herein is all the effect; and herein is also the poetry no less than the mystery. Yet there is under all this as yet undetermined consensus of tone-relation a science, a psychology, which enabled Beethoven to be so certain of the effect which certain successions of chords would produce that he was able not only to move serious hearers, gathered to hear his greater works solemnly performed, but to touch the springs of laughter,

Digitized by Google

and of tears as well, in his after dinner playing before the aristocracy of his pleasure loving Vienna. And so it was with Wagner. What he wrote at first was thought by the general musical public to be uncouth and unmeaning. When he had executed that colossal improvisation, "Tristan and Isolde," the singers of one of the best opera houses in Europe (Munich) were not able to sing it after months of diligent study. So unmeaning was it to them that they complained that everything they had memorized one day, and had seemed to begin to understand, was forgotten by the next day; and the rehearsals assumed the form of a veritable stone of Sisyphus—which after more than one hundred and fifty attempts the late Hans von Buelow was obliged to terminate with a dress rehearsal. Nevertheless the conductor knew the whole score by heart, and could give to every instrumentalist and singer their cues in the whole four hours of this tremendously complicated web of tonal effects.

This opera no longer remains such a stumbling block. It has taken its place in every considerable opera house of the world—even skeptical Paris at last having fallen into line. And this which the world of music has done in the case of one work, amateurs in general have to do with the great bulk of the higher class of tone poetry.

There are many forms of musical training which would almost come of themselves after a certain amount of preliminary training. I mean now the better class of chamber concerts, songs, and choral performances. All these could be provided out of the personnell of the university itself. There are always young men of musical gifts desiring university training, who would gladly place at the disposal of their alma mater their musical gifts in return for their literary education. When we consider the early age at which talented players begin to make their mark, the possibilities from this source begin to appear worth considering. And as for choral efforts, what less harmful form can the inevitable association of the sexes in educational schools assume?

Digitized by Google

In short there is a vast world of beauty and psychological impressiveness in music exactly fitted for the exercise and enjoyment of young people of the age, ambition and spirit of university undergraduates. It would be not alone a question of pleasure at the time, and of noble and beautiful effects and uplifting bursts of melody, but a treasure of enjoyment which the man later will hold in equally firm clasp. Look at Professor John Fiske of Harvard. All the world over he is known as historian and scientist. But the most beautiful and sympathetic and wholly satisfactory essay in the monumental "Famous Composers" of the J. B. Millet Company is that upon Franz Schubert, from the pen of this grave professor. Surely song and melody are not unprized perceptions for him.

Music is more than discourse: it is expression. Sensuous in its material; in one sense without intellectual concepts (while in others possessing intellectual concepts of its own of no small vigor) and depending upon rhythm for its very life, being all along a fluctuation of intensities—it is nevertheless the one art in which nobility of soul most fully expresses itself. In everything of Beethoven, Schumann, Chopin, Mendelssohn, Liszt, and Wagner most of all, the personality, the individual, the living soul cries out and comes to us. And this is one of the most important points of all. For by just so much as the vulgar personalities of the lesser dance writers and the composers of the cheap and tawdry comic opera make themselves felt throught their ear-tickling rhythms and catches of melody, by so much the more do the great souls of the nobler composers speak to all who are cultivated to listen to their voices.

And in the long run there are few or no intellectual products which exert upon sympathetic admirers a more refining and uplifting influence than those in the upper strata of the art of the music. Moreover, as has been well pointed out, music is the one form of art in which the indefinite multiplication of original masterworks is possible. Your building by a great artist, your Sistine Madonna, or what not, your Perseus or your Venus, rest and remain

Digitized by Google

forever the property of some one gallery. All the copies are simply copies and nothing more—more or less like but not the originals. With music it is different. Wherever players come together under proper leading, a Beethoven symphony may be produced in all its beauty, as perfectly as if Beethoven himself directed it. In fact it is altogether probable that there are a dozen great orchestras in the world (our own Boston and Chicago orchestras among them) in which Beethoven symphonies are played more perfectly and beautifully than Beethoven himself ever heard them with his outer ears. What additional perfections he may have heard with the inner ears of his soul we may never know. But, for all art purposes, these performances multiplied no matter how far, are each and all perfect originals and not copies. Hence aside from poetry there is no form of art which is capable of the universality possible to that of music. And it may be added there is no other capable of depicting soul life so perfectly. And these are some of the reasons why many believe that the time has come to include music among the university branches, and to find a way of bringing it into the inner life of the average educated man and woman.

W. S. B. Mathews.

Digitized by Google

EDITORIAL BRIC-A-BRAC.

The summer promises unusual activity in the direction of normal classes, designed for teachers or those proposing to become so. These schools serve a very important purpose, inasmuch as the musical colleges do not generally provide normal teaching; and besides the great majority of them are in bondage to stale and pedantic German methods which are not adapted to American use, and by no means so productive as those of the best class of American teachers.

In the advertising columns of MUSIC will be found notices of several terms of this kind, and quite a number of others are to be held whose proprietors have not thought it advisable to publish the fact. Of all the schools Mr. Presser's at Philadelphia has peculiar interest to piano teachers upon several accounts. One prominent feature there will be the discussion of the Mason system of technics. This system is the most remarkable and original combination of exercises and devices which has ever been made in piano pedagogics.

But Mr. Presser does not intend to confine the work of his school to the Mason system. All the new ideas are to be represented. Mr. Virgil will be there to demonstrate his clavier, and to illustrate its work by the playing of his most advanced pupils, especially the playing of Miss Geyer who is now very near being a virtuoso. The inventor of the Technicon will be there, and no doubt many of the hand guide people, and others, to show what they propose. Of all these the Virgil and Brotherhood apparatuses are in a state of having been demonstrated to be of at least limited value. The hand guides have no proper place at all in the teaching of piano playing. Nevertheless it is perhaps well enough to permit their inventors to have their say.

* * *

Digitized by Google

One point which Mr. Presser makes very prominent in his advertisements, is in my opinion not entitled to much weight. I refer to the fact that the University Extension lectures are in progress at the same time, in the same buildings. The difficulty is that the music will take up all of a student's productive time, so that he cannot take in the other without overtaxing himself.

* * *

Among the eminent men who will be associated with Mr. Presser one of the most interesting is Mr. Fred. W. Root, who will then be back fresh from his year in Europe. A more intelligent teacher or agreeable personality it would be difficult to find in the musical professon. With the folk-song sympathy of his father, Dr. Geo. F. Root, to whom two generations of singers have been indebted, he combines familiarity with the best modern ideas, and the intelligence and *savoir faire* of the man of the world.

* * *

Dr. Mason has written me the following very important letter:

You request my opinion of the Virgil Practice Clavier. Some years ago I wrote for Mr. Virgil a paper in which my views were set forth somewhat at length on this subject. I will try to get a copy and send it in this. I have not time to go into details this morning, but will simply give an outline of my idea.

If I were to go through my studying days again, or wished even now to keep up my technic, I would *on no account whatever be without a Virgil Practice Clavier.* It is a machine—an invaluable one—and helps one more than anything that I know of to obtain an accurate, even, well-balanced, and thoroughly developed technic—*so far as purely mechanical results are concerned.* There are emotional things; and there are mechanical things:—there is such a thing as an *emotional* legato and there is also one other thing of strictly different character, namely, a *mechanical* legato. The emotional legatos, as compared with the mechanical legatos, are extremely rare in the world—

Digitized by Google

although legatos of either kind are not common by any means. Organists are more generally given to mechanical legatos, and this quickly manifests itself when the ordinary organist touches the keys of the pianoforte. There are of course many exceptions, and a very distinguished example among them is Guilmant, who for the most part uses what I have called the mild staccato touch, and thereby produces the most beautiful, clear, and distinct passages of tones, all of which are, so to say, separated, without in the least disturbing the legato effect. In other words, Guilmant has an exquisitely musical legato touch, in which all the tones are bound closely together, without however being *telescoped* in the least.

The mechanical part of a legato may be greatly facilitated by the use of a machine. The emotional (or *musical*) part of a legato, being of a distinctly opposite nature, requires totally different means—means which are in sympathy with its innermost nature—for its proper development. The distinction between the heart and the head, the emotional and the mechanical, the will and the understanding, light and heat, intelligence and ardour, etc., must always be kept vividly in mind, and means in accordance with the nature of these things, both separately and in combination, must be constantly applied in practice. So far so good.

I said above that if I were ever to repeat my practice days and go to work again to develop a technic, I would not on any account be without a practice clavier, and I have not the slightest doubt that with the aid of one I could accomplish *immensely* more than I succeeded in doing without one. The reason is that using a clavier I would practice, whereas using the pianoforte I never did *practice*, *i. e.* properly; I "played" all the time; and while doing so entertained various praiseworthy and virtuous resolutions that on some future occasion I would begin to practice. On the Virgil Practice Clavier one cannot *play*. One *must* practice. Of course I do not say that the clavier enables one to dispense with all effort and self-denial; everything in the world requires the exercise of these qualities. But the clavier is directly in the

Digitized by Google

line of mechanical things—it takes one for the moment out of the emotional state and enables one to concentrate with heart, soul, mind and strength on the mechanical side, and produces splendid results as to this indispensable side of a finished and skilful technic. I recommend the clavier to all my pupils, and in every instance they have been satisfied that most successful results have followed. In the circular I enclose I have somewhat overstated the value of the clavier as a medium for the devitalized two-finger exercises.

Hoping this may be of service, and meet your needs,

I am, sincerely,

WILLIAM MASON.

* * *

Speaking of normal work there will be several classes in Chicago this summer, as advertised. Among them the work of Mr. Calvin B. Cady is peculiar. Cady represents the exact opposite to many of the methods now before the public. The education of tone perceptions, and the formation of clear music concepts, lie at the very foundation. And all these things he accomplishes or endeavors to do so, without the intervention of any kind of patent contrivances. He merely pursues a process of tonal education, and does not consider it of the slightest consequence whether the pupil appears to play brilliantly, until the inner consciousness has been developed. When this takes place, (and naturally it comes somewhat slowly, as grass grows late in autumn) interpretations assume a mature character, and technic follows rapidly. Between Mr. Cady and myself there is an old question, whether, as I think, a pupil can obtain a degree of keyboard command before his mind has fully "caught on;" or whether the mind must invariably go first and everything wait for this, like the minister who repeated his great sermon on "Repentance" Sunday after Sunday, on the ground that when some one repented it would be time enough to tell what to do next.

* * *

This year I had the pleasure of serving upon the examining body of the Chicago Musical College, for awarding

Digitized by Google

certain prizes to the best players in the teacher's certificate class, the graduating class, and the post-graduate class, respectively. As it had been four years since I had previously participated in such a work, I was glad to be able to observe the best playing which the College had to show in these departments.

The test in the teacher's certificate class, the lowest of the three in College order, was the first movement of Beethoven's first concerto, in C, with second piano accompaniment. The manner of the contest is the following: The entire class, numbering somewhere near one hundred members, is gradually sifted until towards the end of the year only twenty or thirty remain who have aspirations for the prize. These again are quietly sifted by the faculty, at private examinations, leaving at the last only a small number of three or four, between whom the contest actually takes place. When the time of the contest comes the small hall is crowed with visitors, and at a table in the central foreground are the three judges, chosen from among leading piano teachers or musicians, whose decision will be accepted as fair and competent. The judges as a rule do not know the names of the players, who are known to them only by numbers. While they are in immediate proximity, and entirely without the screen affected by the College of Musicians, and therefore liable theoretically to be influenced by the personalities of the players, as matter of fact they are simply occupied in trying to find out off hand which one of three totally unknown aspirants plays best.

The girls naturally are very nervous. This arises in part from the somewhat unmanageable nature of an ambitious girl; and in part from imperfect conditions regulating the contest. As a rule they have greatly overpracticed the work in which they appear, and too often have tired themselves out by playing it over and over again for hours upon the very day of the trial. All the playing has in it the mechanical imperfection due to this kind of nervous overpressure. Only now and then do the girls succeed in reaching a real abandon. And quite naturally it is the truly

Digitized by Google

musical girls who are at the greater disadvantage. At the present contest, for instance, the committee, consisting of Mr. William Middleschulte, Mr. Angelo de Prosse, and the undersigned, paid a compliment to one of the contestants as having played more musically than the other two in the Chopin concerto. It turned out upon later information that this one was in fact the least musical of the three, but had been so much better prepared by cool reason and foresight as to simulate musical feeling better than those who actually had it.

* * *

The second test was upon the last two movements of a concerto by Hans Huber—a piece containing quite a number of pleasing bits, but as a whole pretentious, ungrateful, and in fact little short of rubbish. The third contest was upon a much more grateful piece, the first movement of the Chopin E minor concerto.

* * *

The incidents of such a contest are very old. When the number of active contestants is small, as in the present case, the lot of the judges is not so hard; but when there happens to be six or eight between whom the decision must be made, the judge finds himself very much at sea, no matter how carefully he may have marked the earlier contestants.

Berlioz attended a contest of this kind, and wrote concerning it that after three performances, the piano seemed loath to leave off; when the fifth girl seated herself, the piano could with difficulty be prevented from going on by itself before she was ready. And after ten performances it began over again without waiting for change of performers, and finally had to be carried out into the yard to cool off its ill-judged enthusiasm.

I write from memory—and details may be imagined.

* * *

These contests are kept up year after year for the sake of certain subsidiary advantages to the school. In the first place the knowledge that there are to be diamond medals awarded brings in certain ambitious girls. Then there are certain free scholarships which are awarded to girls promis-

Digitized by Google

ing to make fine players, but unable to pay for tuition. This with the natural talent to be expected one year with another in a school of twelve or fifteen hundred pupils, naturally brings them some very fine material. Then at the end there are the public contests and much free advertising.

* * *

At the meeting of the M. T. N. A. at Saratoga, it is likely that very important action may be taken regarding the future of the society. As the questions involved go to the bottom of the matter I have endeavored to secure as many opinions as possible from prominent teachers and musicians, and several will be found at length in other pages.

Upon one point I do not feel quite so certain as some of the correspondents. They say "give up the orchestral features which have proven such a burden". The orchestral features have not proven a burden. They are very expensive—yes. But it happens that the sessions in the large cities, where orchestra and festival features had been properly worked up, have generally left off with a balance in the treasury. It is in the small cities that the orchestral features are impossible. In Chicago, New York, Boston, Baltimore, and Philadelphia, an orchestra would probably draw as much as it would cost, provided the local committee worked up the subscriptions well. But in smaller places like Cleveland, Buffalo, Milwaukee, and the like, orchestral and festival features might or might not prove successful.

I should say that the production of American works, particularly those in large forms, and fragments or considerable parts of oratorios, cantatas, and operas, would continue to be both attractive and useful. The American composer is getting in his work much more successfully than in former years; but he still needs vent in these larger forms. And while one regrets to have to listen to large works seriously in hot weather, if this is the only convenient method for the present, why let us listen.

* * *

Music teaching does not stand on the same plane as doctoring and preaching, and the like. Art is free, and

Digitized by Google

individuality is much less hampered, and properly so. Doctors get up professional codes, and bring up a few important discoveries—which generally turn out to be worthless. Then they have a good time. The societies are delegated bodies from local societies, which in essence are trades unions, having for one of their tasks to keep out non-union workers. Nothing of this kind is practicable in music. The men least able to lay pipe for office are precisely those in whom the rank and file of the profession are most interested, and from whom they might learn more. Hence many a well-stocked professional musician stays away from the M. T. N. A., under the impression that inasmuch as he has never been elected to any office his work is perhaps unknown, and his personality is not regarded with interest, when in fact he may be very well known, and highly respected, and there may be many teachers there wishing to meet him. Besides if there should happen to be no one wishing to meet him, it might nevertheless happen that some one would be there whom he would wish to meet. Wherefore his attendance at the meeting might have been not only pleasant but profitable.

I confess I sympathize with those who hate to pay the annual dues. The question will come up, "What do I *get* for this money?". Nobody gives me the proper answer, which is "*A receipt*". A receipt, and the glory of having my name in the list of members. Is not this enough?

* * *

I believe the mistake of making the national association a delegated body will be fatal. But I think it will be done. The office holders will vote for it. President Bowman has always looked forward to something of the kind. And in the absence of any distinct opening in some other direction, it is more than likely that it will be done.

* * *

It is of course open to question (mathematical inquiry by a properly constituted committee) whether the M. T. N. A. can be any deader than it has been these late years.

Digitized by Google

This is a very nice question—which I leave to Mr. Louis Lombard and his committee.

* * *

But in view of the progress which the musical profession is making, and the higher and higher status of the art and profession of music, it would be the height of absurdity if we allow the national association to go down—even though we may not be able to demonstrate off hand what its actual practical relation is or might be to professional progress and standing.

* * *

After the preceding form had gone to press I received responses regarding the M. T. N. A. from Mr. John Orth, the distinguished piano teacher at Boston; and from Mr. Herbert W. Greene, of the Metropolitan College of Music. I am obliged to summarise their views in order to get them in at all. Mr. Orth thinks that the existing society has been of little or no use, and has been the victim of cabals in the "Tammany" manner. He would therefore like to see a delegate system tried, with annual meetings.

Mr. Greene, while indicating his conviction that the possible usefulness of a delegated national society would be enormous, does not condescend to particulars as to the form which this usefulness might take; an omission more likely to have been actuated by inability to formulate clearly a possible usefulness, than by an embarrassment of riches. In fact it will be observed that all who believe in great possibilities of usefulness for a national society observe a similarly discreet silence as to details and practical uses—Mr. Elson alone excepted.

My own opinion is that it will not greatly matter what action they take at Saratoga. Those who like it will go with it; those who do not will stay away—just as they do now. And at the end of the chapter everybody will do pretty much as it seems to him wisest, without regard to the possible wishes of a national association. And this also will be about as well.

* * *

Digitized by Google

Upon one subject I confess that the result of the editorial experience of the last few months has been disapointing. I refer to the departments of Singing and especially that of singing in the public schools. In these great departments, upon the proper treatment of which so much of the musical future of this country depends, it seems impossible to find teachers who work and think, and who while teaching elementary music are nevertheless in sympathy with the higher music, and pursue methods not inconsistent therewith.

Public school music at the present time is in very bad shape all along the line. As a rule it shares the denunciations of the so-called patriotic reformers, who hold that the public school should teach nothing but the four elementary rules of arithmetic—in short that when the state has prepared the voter to assure himself orthographically that he has voted for the right person, and arithmetically that he has voted the proper number of times (and perhaps been paid the agreed-upon price for so doing), the responsibility of the state for the education of its wards ends. This idea comes up over and over again all along the line—and, more betoken, bids fair to do so until the end of time, for there are always new worlds to conquer in the fool department of the universe.

It never seems to occur to these wise statesmen that so much depends upon the way of putting it. Suppose we call it co-operation. Then when a community votes to have music in its public schools, why there we are. It is not a fad. It is simply the will of the community. And the reasons are easily given. It is a means of pleasure to the children, and of education; and it looks forward to a further education in the art of music, in which so large a percentage of the pupils are now spending more and more of their out-of-school time. Then the question comes as to the disposition which should be made of this music time in school. And here again we are laying foundation for future work. What the school ought to do is to give the pupils a proper use of their voice, for speaking and singing, and a

Digitized by Google

repertory of pleasant songs of different kinds; and above all the ability to sing by note, and to read music in the same way that they read a book.

The test of results in public school music-teaching may be had by two very simple questions: (1) Can the class write a melody from hearing it, transpose it when written into designated keys, and express the time at will with an eighth, quarter or half note for unit? and, (2) Is the tone-quality of the singing musical, and does the class sing with musical feeling? Everything hangs upon these two simple questions. They go to the root of the whole matter.

That this result is not reached at present in any of the public schools is as near certain as anything can be which has not been absolutely proven by exhaustive demonstration. It is not altogether a question of books; nor yet of method, in the sense of manners of putting things. But of setting the standard high, and entering upon that system of ear-training and formation of elementary musical concepts, upon which sight reading of music will depend, and for want of which it at present fails so completely. But this is another question which MUSIC hopes its experts will publicly consider.

W. S. B. M.

LETTER FROM MR. CADY,

MR. W. S. B. MATHEWS,
Editor of Music:
SIR:

You could fall into no greater error than to suppose you were not writing for one who has been an appreciative reader of your thought for many years; who has always been glad to acknowledge your service to the advancement of music education of the country; and who takes pleasure in avowing his personal indebtedness not only for the stimulus your thought has been even when he has been compelled to openly dissent from your premises and conclusions, but also for the helpfulness derived from your frank and, many times, public recognition of what little art and education it has been his highest pleasure to understand and endeavor to make practical for the development of students and music education in general.

And now, dropping the third person allow to say that because of all the foregoing it is a matter of great regret, on my part, that

Digitized by Google

A STUDY OF HANDS.

Digitized by Google

in my blunt and direct way of dealing with the subject to which you refer, I should have seemed to be dealing with persons, to attribute to any one and least of all to men to whom I hold myself greatly indebted and whom I most sincerely honor, "crude ideas of music."

I should hope modesty would be sufficient to restrain me from such an utterance, but certainly recognition of the just contumely that would be heaped upon me would save me from so rash an act even had I thought it, which, I am happy to say, was far from my mind.

Having thus disavowed any such intention as my blind mode of expression might seem to contain, will you permit me to make my position a *little* clearer, even at the risk of making muddy water muddier, or of being what you once declared of a famous writer, "too clear."

I speak out of a bitter experience when I say that I understand only too well that the will is supposed to actuate or not actuate muscle, and that in the so-called devitalized muscle the will is supposed to have no action upon it. I know only too well that it is supposed that "one muscle pulls against another:" that the "whole playing apparatus is in a state of opposition of one part against another."

But, to be short, I deny this supposition as having any scientific basis, because this is to affirm of man that he is "a kingdom divided against itself." On the contrary I affirm from demonstrative experience that man, as the product of an infinite and divinely creative Principle or Mind, is not an aggregation of warring elements, but a Unity, whose Principle is Mind.

To touch the special subject, mentality lends to muscles the only power of action they manifest, and if they seem to oppose one another it is because there is a failure to realize the harmony of mental action: to reach a consciousness of a Principle of unity. Hence, if we would correct effect, muscular action, we must correct cause, mental conception.

I re-affirm my statement, that a devitalized arm is a dead arm, even taking the supposed Delsartean idea as a basis. For if withdrawal of will (if it were possible) be to *de*vitalize, it involves the statement that it is will that vitalizes, and hence vitality is will: *ergo*, the withdrawal of will would mean death, for devitalization thus means withdrawal of vitality, or life.

The *fact* is, however, the very opposite: for what is termed will, is just as present in the so-called passive, as active, condition of muscle; it is only a different form of manifestation.

The real problem therefore, as I have previously stated, is, not to develop a capacity to devitalize, but to *find vitality*, in other words *cause*, and the relation of *focus* of action to that cause.

This reached it will be found comparatively easy to build up a [illegible] because *logical* relation of *effect*—action, to *cause*—mental conceptions.

CALVIN B. CADY.

Digitized by Google

A GOOD BROTH IS HALF A DINNER

EVERY ONE can afford to use Clam Bouillon for Lunch, Dinner and Tea at **20 cents** a quart. Enough for a whole family. Prepared in five minutes from a **bottle** of

BURNHAM'S CLAM BOUILLON

Quality improved, price reduced, larger bottles. All Grocers sell it.

E. S. BURNHAM CO.,
120 Gansevoort St., N.Y.

Sample bottle, 10 cents; makes a pint.

Lightness, Solidity, Durability, Permanence of Alignment, Interchangeable Carriages, Manifolding Power, Speed, Ease of Manipulation, Touch, Improved Ribbon Speed and other points in its General Superiority, make . . . . .

THE

"Densmore"

THE WORLD'S GREATEST TYPEWRITER.

☞ **This is the Universal Verdict of all who have seen it, and will be yours if you will investigate thoroughly.**

Send for descriptive circulars, naming this magazine. We want every Operator of every machine and every person interested in Typewriters to know the "DENSMORE."

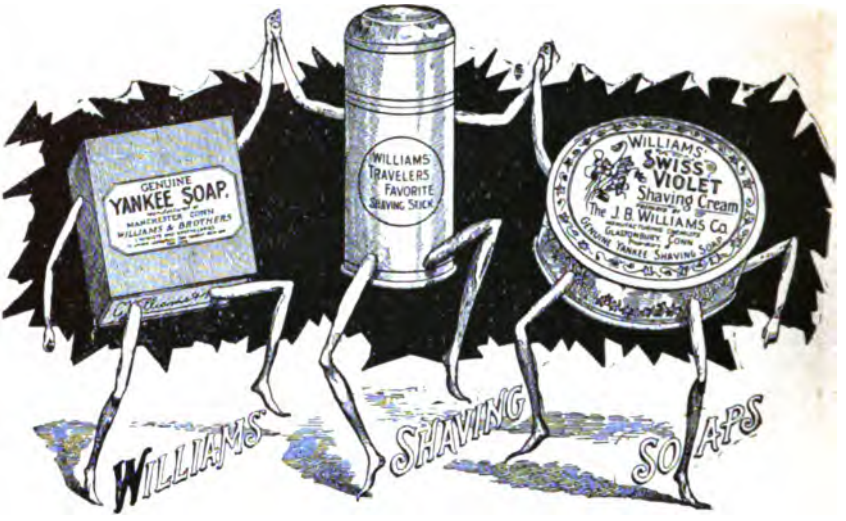
Address

THE DENSMORE,

333 The Rookery, - - - - CHICAGO, ILL.

Digitized by Google

THE "3" DROMEOS.



"Hand in Hand - like Brothers"—Not one, &c.

"YANKEE"—15c. SHAVING STICK—25c. SHAVING CREAM—50c.

All similar in *quality*—making an equally—rich—creamlike—*never-drying* LATHER.

They **differ**—in style—size—odor——to suit various tastes.

The drug store that does not keep them is hard to find. If your druggist does not have the kind you want—write to us.

The J. B. WILLIAMS CO.,
(ESTABLISHED 1840.) **Glastonbury, Conn., U. S. A.**

A. H. Andrews & Co., 215, Wabash Ave., Chicago.

Workers in Wood and Metal, Office Furnitrue Etc.
Also The Andrews Metal Piano Chairs and Stools.
Artistic, Light, Comfortable, and Indestructible.

This luxurious chair is instantly convertible into a Duet Chair; automatic movement, the lowering of back forming the double seat shown in cut of Duet Chair. Any child can raise the back.

Duet Chair.

Adjustable chair; the seat raises and lowers by screw. The back is varied in height by set screw, thrown forward or back. Rests the back by giving support where it is needed.

Parlor, Dining or Reception Room Chairs, that must supplant the frail wood-framed ones.

Our metal chairs will last 100 years of hard usage and are so warranted.

We make the best **Music Leaf Turner** in existence, and cheapest

—Also—

"Hand & Arm Guide" to correct bad hand positions of pupils. — Recommended by our leading piano teachers.

Send for Catalogue!

This is a very strong and beautiful table that can be shipped in the "knock-down." It is very cheap in price.

Digitized by Google

TRUE ! GRACEFUL ! POWERFUL ! MELLOW ! ENDURING ! ARTISTIC ! SYMPATHETIC !

The Sweetest Music requires

Washburn Guitars, Mandolins, Banjos, Zithers.

BEST IN THE WORLD

Washburn Instruments differ from all others — in almost every essential they present great improvements. They are the product of the largest musical factories in the world, and are sold in greater numbers than all other high grade brands combined. To get the genuine **Washburn** see that the name Geo. Washburn is burned on inside

Send for a beautiful Souvenir Catalogue—contains portraits of 90 leading artists.

Sold by all Music Dealers. From $22 upward. Prices exactly the same everywhere.

LYON & HEALY, MAKERS, 195 TO 201 WABASH AVE., CHICAGO.

TRUE ! GRACEFUL ! POWERFUL ! MELLOW ! ENDURING ! ARTISTIC ! SYMPATHETIC !

MME. CELIA CONKLIN'S CURLING CREAM

The best preparation on the market for holding the Hair in Curl, Bangs and Frizzes; absolutely harmless. It is an excellent tonic for the hair. Once tried, always used.

PRICE, 50 CENTS.

Enclose 2-cent stamp for free card case to P. B. KEYS, 405 State St., Chicago, Ill.

Gray Hair or **WHISKERS** **restored** to perfectly natural color by using VAN'S MEXICAN HAIR RESTORATIVE. It removes all dandruff; stops hair from falling out and cures all disease of the scalp. IT IS NO DYE, and is warranted absolutely harmless. Money refunded if it does not do everything claimed for it. Send to any address on receipt of price, $1.00 per bottle. Full information free. Agents wanted. Allen & Co., 312 Inter Ocean Building, Chicago, Ill.

WANTED.—POSITION AS PIANO TEACHER IN A SEMINARY. By a Young Lady of pleasing personality, unexceptional references, and distinguished attainments. Refers to Mr. W. S. B. MATHEWS. Has had some experience in teaching and in public playing. Large repertory. Address; LILLIAN, office of MUSIC.

Digitized by Google

Incidents in the Life of an Artist.

"Sfortzando, Allargando!"

"Now!"

This Space is reserved for

CHICAGO COLLEGE

—OF—

Vocal and Instrumental Art.

Director, - - ALBERT E. RUFF.

NOTICE.

NEW ILLUSTRATED CATALOGUES will be ready in August. New Director and additional Teachers in Instrumental Departments; also Diagrams of Seating capacity of all Theatres.

Catalogues mailed Free on application.

ADDRESS;

Kimball Hall, 243, Wabash Avenue,

CHICAGO.

Mason's School of Octaves, Chords & Bravoura

The fourth and concluding volume of Dr. Mason's great work is at last ready and has been delivered to the advance subscribers.

A GREAT AND EPOCH-MARKING WORK.

In this work the entire principles of octave playing, bravoura and chords are exhibited in a delightfully clear manner, and upon principles of study first formulated by Dr. Mason twenty years ago, but now elaborated and much more fully treated. *A Work which Every Piano Student Ought to Have.* **Price, $1.00.**

Address, Theodore Presser, 1704 Chestnut St., Philadelphia.

Digitized by Google

SPECIAL LOW RATES
VIA
BIG FOUR ROUTE

FOR FOLLOWING MEETINGS:

"ELKS," AT JAMESTOWN, N. Y.,
June 18—25.

KNIGHTS OF ST. JOHN AT BUFFALO,
June 24—27.

"SHRINERS," AT DENVER,
June 24—27.

NATIONAL REPUBLICAN LEAGUE,
AT DENVER, June 26.

"Y. P. S. G. E." AT CLEVELAND,
July 11—15.

NATIONAL TEACHERS' ASSOCIATION,
ASBURY PARK, July 6—13.

BAPTIST YOUNG PEOPLE'S UNION,
TORONTO, July 19—22.

LEAGUE OF AMERICAN WHEELMEN,
DENVER, August 13—18.

KNIGHTS OF PYTHIAS, WASHINGTON, D.C.,
In August.

G. A. R. AT PITTSBURGH,
September 10—15.

FOURTH OF JULY.

☞ TICKETS will be sold for ONE FARE FOR THE ROUND TRIP between any two points on the BIG FOUR, within a radius of Two Hundred miles.

ASK NEAREST AGENT FOR

DATE OF SALE, RETURN LIMIT, ROUTES, TRAIN SERVICE, Etc.

E. O. McCORMICK, Passenger Traffic Manager.
D. B. MARTIN, Gen'l Pass'r and Tkt. Agent.

CINCINNATI.

Digitized by Google

Monthly Bulletin of New Music.

For Sale by All First-Class Music Dealers.

WITH KEY, COMPASS, AND GRADE.

[Capitals indicate pitches on the staff, small letters those below and above respectively.]

VOCAL.

AT SPRINGTIME (A Primavera). Song English words by Geo. Cooper. Music by E. Marzo. D minor and major. 4. d to g. Price . . . . . 60c.

TEAR OF LOVE. Lagrima D' Amore Song. English words by Geo. Cooper. Music by E. Marzo. E-flat. 4. E to g. Price . . . . . 40c.

OH, DOWN THEY GO TO THE SEA IN SHIPS. Song. For Baritone or Bass. Words by F. E. Weatherly. Music by Geo. B. Nevin. F. 4. a to d. Price 75c.

TO MY GONDOLIER. Quartet. For Men's Voices. By F. W. Wodell. F. 4. Octa. vo. Price . . . . . 8c.

FAT AND LEAN. A Humorous Quartet. For Men's Voices. By Frank L. Brinstow. A-flat. 3. Price . . . . 10c.

THE STORY OF THREE ROSES. Song. Poem by Samuel Ingram Osmond. Music by Andrew J. Boex. A-flat. 4. E to a. Price . . . . . 60c.

LITTLE JACK HORNER. Quartet or Chorus. For Men's Voices. By E. L. Ashford. A. 3½. Octavo. Price . 12c.

THE MIKADO'S DAUGHTER, Quartet. For Men's Voices Words and music by C. T. Steele. A. 3. Octavo. Pr. 10c.

OUT OF THE DEPTHS. A Duet. For Mezzo Soprano and Baritone. Music by Gabussi. Adapted by E. H. Bard. D minor and F major. 4. Price 75c.

JESUS I MY CROSS HAVE TAKEN, Duet. For Tenor or Mezzo-Soprano, or Soprano and Alto. By J. A. Dungan. A-flat. 4. Price . . . . . 60c.

GLORY TO THEE, MY GOD, THIS NIGHT. Sacred Song. For Soprano or Tenor. Altered and arranged from Graben-Hoffman by Frederic Vinal. D-flat. 4. E to g. Price . . . . . 40c.

STARS WITH GOLDEN FEET ARE WANDERING. Hymn Anthem. With Soprano and Tenor, Solos and Mixed Quartet. Arranged from Graben-Hoffman by Frederic Vinal. F. 4. Octavo. Price . . . . . 10c.

THE LORD, OUR GOD, MY SHEPHERD IS. Sacred Song. Words by E. M. Thresher. Music, arranged from Chopin, Op. 37, No. 2, by S. B. Hurlburt, Jr. G. 4. d to a. Price . . .50c.

IN HEAVENLY LOVE ABIDING. Duet. By J. M. Dungan. F. 3½. Price . 50c.

JERUSALEM THE GOLDEN. Duet. By J. M. Dungan. G. 3½. Price . . . .50c.

—o—

INSTRUMENTAL.

PEARL POLKA. For the Piano. By May Johns. C. 3½. Price . . . . . 40c.

A DAY OF TRIUMPH MARCH. For the Piano. Composed by Harry W. Jones. A-flat. 4. Price . . . . . 50c.

ASPHODELE GAVOTTE. For the Piano. By Andrew J. Boex. D. 4. Price 40c.

FROM MY CHILDHOOD. Eight short and easy songs without words. For the Piano. Designed for beginners. By Charles Becker. Op. 5. D. K. 3. Pr. 75c.

FLORINE GAVOTTE. Composed and arranged for Mandolin and Guitar. By Geo. W. Persley. D. 3. Price . . 50c.

NIGHTINGALE AND THE FROGS, Eilenberg. Arranged for Mandolin and Guitar. By Geo. W. Persley. G. 3. Price . . . . . 50c.

SACRED MELODIES. For two Guitars. Being "Nearer, my God, to Thee," "Jesus, Lover of My Soul," "When Jesus Comes," "Wonderful Words of Life," and "Old Hundred." Arranged by John C. Arnold. D. K. 3. Pr. 50c.

GRAND FANTASIA. For the Guitar. On the "Carvinal of Venice." By H. Schnicke. Op. 21. A. 4. Price . . .50c.

—o—

ORCHESTRA AND REED BAND.

POLKA—WURZBURGER HOFBRAU. For full Orchestra. By Gustav Luders. Price $1.00

POLKA—HENRIETTA CORNET SOLO. For full Ochestra. By J. F. Zimmermann. Price $1.00

MARCH—SANTA MARIA. For Reed Band. By E. V. O' Harra. Price. . . . .50c.

Catalogues and Price-Lists furnished on application. Any of the above, or all music, no matter where published, sent by mail, post-paid, on receipt of the marked price.

THE JOHN CHURCH CO.,
Cincinnati, O.

VOL. 4.

—o—

PRACTICAL ANTHEMS

BY

Favorite Composers.

While made on the same general principles which governed the preparation of Nos. 1, 2 and 3, this book has been subjected to closer criticism with a view to getting the very best material possible. The grade is somewhat higher both as to quality and and difficulty, yet nothing has been admitted that is not in all respects eminently practical and musically helpful. 208 pp.

Price $1.00.

CINCINNATI;

THE JOHN CHURCH CO.,

CHICAGO:	NEW YORK.
200, Wabash Av.	**13, East 16th St.**

Digitized by Google

Chicago National College of Music,

18 to 26 Van Buren St.

Highest Grade of Instruction. Lowest Rates. Every Department.
Catalogues mailed. H. S. PERKINS, Director.

KLAUSER MUSIC INSTITUTE,

MILWAUKEE, - - - - - - - WISCONSIN.

New School of Music Education, founded on the Klauser Principles and Theories, set forth in "The SEPTONATE."

Unity of Theory and Practice in all Departments. Instruction in all Branches of Music.

Klauser's Conceptive Pianoforte System. Music as Idea the Basis of Expression.

Children's Department—Music School in Six Grades—Special and Normal Departments.

☞ Prospectus sent on application. ☜

An Established Professional Business.

In a City of 175,500 inhabitants may be acquired on very practicable terms by a suitably qualified piano teacher organist and musician, Mason's System desired

Address:

Editor of "Music". Chicago Auditorium.

REMEMBER!

That the Erie lines have the following to offer:

Solid trains between Chicago and New York
No change of cars, any class of tickets
Vestibule limited trains.
Pullman dining and sleeping cars.
Pullman sleeping cars to Boston and to Columbus, O.
Fare $2.00 less than by lines offering same service.

If you are thinking of making a trip east, it will pay you to call at the Chicago office of the Erie 242 Clark Street, Grand Pacific Hotel Building.

Digitized by Google

CHASE BROTHERS PIANOS

New Scales of Grands and Uprights

Their clear, full tone and great durability render them especially desirable for use of Artists and Conservatories.

ADDRESS FOR CATALOGUE:

Muskegon, Mich. *Grand Rapids, Mich.*

. . AND . .

219-221 Wabash Avenue,

CHICAGO, ILL.

Digitized by Google

Thorough Piano Instruction,

Mr. W. S. B. Mathews respectfully gives notice that during the present season he will receive a limited number of music pupils in Mason's System of Technics, and in the higher art of Musical Interpretation. Advance engagement will be necessary. Pupils will be retained only when they show proper diligence and seriousness of aims.

Terms per hour lesson, $4.00. Half hours, $2.50.
Payable half-quarterly in advance.

ARRANGEMENTS FOR THE SUMMER.—Noice is also given, *that during July Mr. Mathews expects to be with Mr. Theo. Presser's NormalSchool, in Philadelphia, as elsewhere announced. During August and first half of September he will have a vacation.*

NORMAL COURSE. *For the convenience of local Pupils unable to attend the Philadelphia Normal, he will conduct a class in Mason's System of Technics and in the general Principles of Teaching. There will be ten lessons in two weeks, beginning June 18, at 9 a.m., for which the charge will be $10.00. Membership must be arranged in advance.*

Address:

W. S. B. MATHEWS,
1403 Chicago Auditorium.

MILWAUKEE SCHOOL OF MUSIC

422 BROADWAY, MILWAUKEE, WIS.

Harmony Lessons by Correspondence given by

J. C. FILLMORE, Director.

TEACHERS of MUSIC or Advanced Pupils

Who would like to combine a SUMMER'S RECREATION at a noted Health Resort, with study under

MR. J. D. ZIELINSKI,

One of the most noted Artists and Composers of the country, upon remarkably favorable terms, can receive valuable information by addressing,

H. A. MOODY, M. D.,
Chancellor, Bailey Springs University,
BAILEY SPRINGS, Alabama.

Digitized by Google

NEW ENGLAND CONSERVATORY OF MUSIC

Founded by DR. EBEN TOURJEE.

Director, - - - - CARL FAELTEN.

THE LEADING CONSERVATORY OF AMERICA.

MUSIC.—In all Branches, Instrumental and Vocal, Technical and Theoretical.

ELOCUTION.—Including Oratory, Dramatic and Lyric Action, Physical Culture, and Fencing.

LANGUAGES.—Courses in French, German, and Italian Language and Literature, and a Special Course in Italian Language preparatory for Vocal Students, also in English Literature.

FINE ARTS.—Courses in Drawing and Painting, Artistic Anatomy, Perspective, Decorative Art, and Sculpture.

TUNING.—Courses in Piano and Organ Construction, Tuning, and Repairing, with Musical Acoustics relative to the subject.

The **COURSES OF STUDY** insure a Musical Education of a broad and comprehensive nature.

The **FACULTY** have been chosen with reference not only to their standing as Artists, but also with regard to their ability as Teachers of the highest excellence.

TEACHERS OF WIND INSTRUMENTS are selected from among the Members of the Boston Symphony Orchestra.

The Conservatory provides for its Students the valuable COLLATERAL ADVANTAGES OF PUPILS' RECITALS BOTH IN MUSIC AND ELOCUTION, FACULTY CONCERTS, LECTURES ON THEORY AND HISTORY OF MUSIC, ORCHESTRAL REHEARSALS, LIBRARY, GYMNASIUM, ETC., all without extra expense.

The Conservatory Home furnishes excellent accommodations for 400 Lady Students, under the direct superintendence of an experienced Preceptress, a successful Physician, and an able corps of assistants. The Building is equipped with electric lights, steam heat, fire escapes, and every modern improvement.

School Year, SEPTEMBER to JUNE.

PUPILS ADMITTED AT ANY TIME.

For Prospectus, giving full information, write to

FRANK W. HALE, General Manager,

FRANKLIN SQUARE, **Boston,** MASS.

Digitized by Google

H. E HOLT's NORMAL INSTITUTE of VOCAL HARMONY

LEXINGTON BATTLE GROUND

THIS Institution stands for a PRINCIPLE in teaching Vocal Music which has given it a National reputation. Wonderful results are now obtained by MR. HOLT'S NEW SYSTEM OF VOCAL HARMONY. This system of teaching is based upon the great truth that Musical Tones are estsblished in nature in a certain fixed and absolute relation to each other, as much as the planets. To this fact MR. HOLT has applied a pedagogical principle, and has worked out a system of teaching Vocal Music based upon the laws of the human mind. This system of teaching is wonderful in its simplicity. All intervals are obtained by a sequence of the diatonic scale. Send for circulars.

Address: **Mrs. H. E. HOLT, Secretary, Box 109, Lexington, Mass.**

TO THE READERS OF THIS MAGAZINE,

THE ILLINOIS EASTERN HOSPITAL FOR THE INSANE

AT KANKAKEE, Ill.,

Would respectfully ask that all who read this and who have copies of Illustrated Magazines for which they have no use will donate the same to the Institution, and send them boxed by freight, the charges on which the Institution will pay.

Explanatory of this will say that the Institution contains over Two Thousand patients who are either in whole or in part deprived of their liberty, and who must in some manner be entertained and amused. While the legislature has provided liberally for the food and medical care of these patients, and the friends and the counties provide for their clothing, there has been little or no provision made for books, periodicals, and other amusements. A large number of these patients are interested in reading and looking at pictures.

☞ Donations of money to be expended for amusements, pictures, flowers, music, etc., will be thankfully received and judiciously used.

CLARKE GAPIN, M.D., Superintendent.

Digitized by Google

Educational

American Conservatory of Music

Weber Music Hall, Chicago.
or. Wabash Ave. and Jackson Street.

ALL branches of Instrumental and Vocal Music, Theory of Music, Composition, Dramatic Art, Elocution, Delsarte and Languages.

Course of Study:—Thorough and Comprehensive. Forty Eminent Instructors. Normal Department for the Training of Teachers. Terms Moderate.

☞ *Our illustrated catalogue, containing besides much information a dictionary of musical terms, sent free on application. Special Summer Session during July and August.*

John J. Hattstaedt, Director.

Chicago Conservatory

OF

MUSIC AND DRAMATIC ART

Auditorium Building.

Faculty and Branches of Study Unexcelled in this Country.

Application for Lessons received at any Time.

Auditorium Building.
CHICAGO.

SAMUEL KAYZER,
Director.

☞ SEND FOR CATALOGUE. ☜

Digitized by Google

GOTTSCHALK
LYRIC ⁘ SCHOOL,

24 and 26 ADAMS STREET.

FACULTY:

VOCAL.

L. Gaston Gottschalk, Director.

Mrs. A. Louise Nellis. Miss Helen M. Goodell.

Signor Alessandro Boetti.

PIANO.

August Hyllested, Director,

Wilhelm Middelschulte. Miss Effie E. Murdock.
Henri W. J. Ruifrok. Mrs. Carrie R. Crane
E. Louise Hoadley. E. W. Chaffee.

VIOLIN.

Earl R. Drake, Director. Miss Juna Sparling.

ORGAN.

Wilhelm Middelschulte, Director. Miss Effie E. Murdock.

FRENCH HORN. A. Patricolo.

VIOLONCELLO. L. Amato.

CORNET. C. P. Nielson.

MANDOLIN, GUITAR, BANJO. Mrs. A. F. Swander.

SIGHT READING. A. Patricolo.

HARMONY, COUNTERPOINT. COMPOSITION.

Wilhelm Middelschulte. E. W. Chaffee

ITALIAN LANGUAGE.

Signor Alfieri.

PHYSIOLOGY OF THE VOCAL ORGANS.

George A. Thomson, A. M., M. D.

DRAMATIC DEPARTMENT.

John, Stapleton, Director.

PHYSICAL CULTURE, ELOCUTION.

Miss E. H. Denig.

FENCING. Captain Yates.

DANCING. Signora Timpony.

☞ Send for Catalogue. **L. G. GOTTSCHALK, Director.**

PERSONALLY CONDUCTED TOUR IN SWITZERLAND.

Mr. W. S. B. Mathews gives notice that, accompanied by Mrs. Mathews and friends, he will make a walking tour in Switzerland, Cologne, the Rhine, and take in the Rigi, Pilatus, the Brunig, sailing July 29th. The tour will include Antwerp, Amsterdam Furka, and Grimsel passes, Grindelwald, Murren, Zermatt, Chamounix, and the Italian Lakes, and back by way of Paris. For those who do the bridle paths on foot (much the pleasantest way for good walkers) the expense for steamer, railway (2d class) hotel and other transportation, will range between $300 and $350. For those riding, about $20 to $30 greater. This includes all necessary expenses. Time in Switzerland from 30 to 35 days. A few additional persons are at liberty to join the party, upon satisfactory reference. A fine chance for ladies unaccompanied. For particulars address

W. S. B. MATHEWS, 1403, Auditorium Tower,
CHICAGO, Ill.

PRESSER'S SUMMER SCHOOL.

Will be conducted in Philadelphia at the University of Penn., in immediate connection with the University Extension course, July 2d. to July 28th. Lectures and Recitals daily.

The faculty contains DR. WILLIAM MASON, MR. JOHN C. FILLMORE, DR. H. A. CLARKE, and many other eminent teachers, being the LARGEST AND MOST EMINENT EVER BROUGHT TOGETHER IN A SUMMER SCHOOL.

W. S. B. Mathews will give private lessons, and conduct a class in "How to understand Music."

For terms and particulars of board etc., address

THEO. PRESSER, 1708 Chestnut St. PHILADELPHIA.

Digitized by Google

Educational

GRAND CONSERVATORY of MUSIC

OF THE CITY OF

NEW YORK.

Founded 1874. Incorporated by Act of Legislature.

Most Complete and Successful Music School in America.

THOROUGH and SYSTEMATIC INSTRUCTION

IN ALL THE BRANCHES OF

VOCAL AND INSTRUMENTAL MUSIC,
ORGAN HARMONY AND COMPOSITION,

AND ALL

ORCHESTRAL INSTRUMENTS,
ELOCUTION, ORATORY, AND DRAMATIC ART.

From the First Beginning to the Highest Artistic Perfection.

☞ SPECIAL TRAINING COURSE FOR TEACHERS.

OPEN ALL SUMMER

FALL TERM begins Second Monday in September.

YOUNG LADY STUDENTS

Desiring a SPECIAL COURSE in the ENGLISH BRANCHES, or other SCIENCES, will have the privilege of attending ST. MARY'S SCHOOL (Episcopal), by special arrangement.

OPERA SCHOOL.

Preparation for the Stage; Lectures on History of Music, and Scientific Musical subjects. Compositions by Students performed at the Conservatory Concerts.

The Degrees of Bachelor of Music (B.M.), Master of Music (M.M.), and Doctor of Music (Mus. Doc.), granted.

☞ For Particulars address

Dr. E. EBERHARD, President,
142, West 23rd St., New York.

Digitized by Google

METROPOLITAN
College of Music

Summer Session at Reduced Rates, begins July 2. Pupils admitted any time. Piano Teachers' Certificates. Examiners: Wm. Mason, Mus. Doc., A. C. M., and Albert Ross Parsons, A. C. M.

This college has no equal for thoroughness of instruction and absolute safety of the methods.

The Voice Department, headed by H. W. Greene, supported by Frederick C. Packard in the Operatic Department, John C. Griggs in Oratorio and Interpretation, and R. M. Davenport and E. Presson Miller in Technical Training, offers, without question, the best advantages for vocal study to be found in America.

The Pianoforte Department is under the personal direction of Professor Albert Ross Parsons, assisted by H. T. Staats, H. C, Hanchett M. D., W., Ward Stephens, M'lle Aarup and others.

The Organ Department has for instructors R. H. Woodman. Dudley Buck, H. R. Shelly.

The Department of Violin and Orchestral Instrument is under the direction of Clifford Schmidt, the eminent Concert Meister of the Seidl Orchestra, and in conjunction with the Pianoforte Department secures to the college the import advantage of the study of chamber music and general ensemble practice.

The Synthetic Department, under the direction of Miss Kate S. Chittenden, makes possible to prospective teachers and others the great advantages of the Synthetic method of piano teaching, as originated by Mr. Parsons, and established through Miss Chittenden's editorship of the Synthetic publications.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department where pupils from a distance are accommodated with board and every facility for practice and study. The recent removal of the Residence Department to the immediate vicinity of Central Park, increases its attractiveness as a home school.

The studies of Harmony, Counterpoint, and Fugue are conducted on a scale not to be found in any other American college.

Special Normal Classes for teachers in each department.

The Managing Board of the Metropolitan College of Music all of whom are actively engaged in giving instruction, are:

DUDLEY BUCK, President.
A. R. PARSONS, Vice-President.
JOHN C. GRIGGS, Musical Director.
FREDERICK C. PACKARD, Director of Operatic School.
H. W. GREENE, Secretary and Treasurer.

Send for Circular, 19-21 E. 14th St, New York City

Digitized by Google

EDUCATIONAL

Oberlin Conservatory of Music.

A fully developed

High-grade College

of Music.

The fifty-eight years' history of the Oberlin Conservatory has been one of steady growth towards high standards, thorough scholarship, and the cultivation of Pure and Noble Art.

Advantages:

All departments of music taught.
Thorough standard of scholarship.
A large and very talented faculty.
Splendid buildings, modern in every respect.
Full equipment of piano, organs and claviers for practice.
Full musical library, open to every student.
Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
Very moderate expenses, with judicious personal supervision.
Frequent opportunities for public appearance when prepared.
Opportunity for literary study, lectures on art, etc.

Oberlin Conservatory is one of the **Foremost Institutions** in this country for obtaining a

Solid, Broad,
and **Well Balanced**
Musical Education.

For Catalogue and other information, address **F. B. RICE, Mus. Doc.,**
Musical Dir'r, Oberlin, Ohio.

Digitized by Google

"Very well, my dear!"

W. H. PONTIUS, Director Dubuque Vocal Institute,
Teacher of Voice and Artistic Singing, Harmony and Composition.
SUMMER TERM at Mountain Lake Park, Md., August 1st to 21st.
(Harmony taught by correspondence.) For TERMS and other information address as below. Correspondence solicited.
W. H. PONTIUS, Vocal Institute, DUBUQUE, Iowa.

WANTED.—A COMPETENT PIANIST, TEACHER of PIANO and THEORY, and CONDUCTOR of Chorus and Oratorio work. Is wanted for a large and well-established University. Address, UNIVERSITY, care Editor of MUSIC.

WANTED,—A GENTLEMAN OF HIGH MUSICAL CULTURE AND THIRTY years experience as a teacher is open for an engagement as MUSICAL DIRECTOR OF A CHORAL SOCIETY, with or without orchestra. An organist's position would also be accepted. Vocal culture, Theory and Composition are specialties. Address "Mus. Bac. Cantab" care of "MUSIC"

CINCINNATI
CONSERVATORY OF MUSIC.
ESTABLISHED IN 1867.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS of FOREMOST EUROPEAN CONSERVATORIES.
Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies in the Home department are under the personal supervision of the Directress.
For Catalogue, address
MISS CLARA BAUR.
Fourth and Lawrence Streets, Cincinnati, O.

John S. Van Cleve,
Lecture Recitals,
With or without musical illustrations.
Address **John S. Van Cleve,**
415 Elm St., Cincinnati.

Digitized by Google

EDUCATIONAL

Musical Works

BY

W. S. B. MATHEWS.

1. Outlines of Musical Form. 1867. Ditson
   Out of print.
2. Emerson Organ method. 1870. Ditson.
   With L. O. Emerson.
3. Mason's Pianoforte Technics. 1876. Ditson.
   With Dr. Wm. Mason.
4. How to Understand Music, Vol. 1. 1880. $1.50. Presser.
   A Series of object-lessons, calculated to develop musical intelligence and taste. More than 15,000 Sold.
5. Studies in Phrasing, Interpretation, etc. Bk. 1. 1883. Presser.
   Selections from Heller, Schumann, and others. Invaluable in 3d and 4th grades for developing a fine lyric style.
6. How to understand Music, Vol. 11. 1888. $1.50. Presser.
   Essays on Schubert, Wagner, Self-cultivation in Music, etc.
7. Dictionary of Music and Musicians. $1.00.
   Reprinted from No. 4.
8. Studies in Phrasing, Book 11, 4th and 5th Grades, 1889. Presser
   Selections from Mendelssohn, Schumann, Rubinstein, Bach, Chopin, etc. for developing lyric style and poetic playing, 4th and 5th grades.
9. First Lesson in Phrasing, 2d Grade. 1890.
   Easy poetic pieces from Gurlit, Reinholtz and others, for poetic playing in 3d and 4th grades
10. Twenty Lessons to a Beginner, 1890. Presser.
    Inductive plan. Entirely new.
11. Primer of Musical forms. 1890. 80 Cents. Schmidt
    A systematic treatise fully illustrated. Very clear and intelligible.
12. 100 Years of Music in America. 1889. G. L. Howe.
13. Popular History of Music. (Illustrated). 1891. Mathews.
    Pronounced by high authorities the most interesting and complete one-volume history of music anywhere published.
14. Graded Course of Piano Study, in Ten Grades. Presser.
    Selected from all the standard-studies, for the purpose of retaining only the best and most interesting.
    Any of the above may be ordered from us.

Address MUSIC MAGAZINE PUBLISHING CO.,
The Auditorium, 1402-5, Chicago.

Digitized by Google

The Binner ENGRAVING COMPANY

TELE-PHONE HARRISON -676-

Engravers by all Processes.

195-207-SOUTH-CANAL-ST.
CHICAGO.

HALLET & DAVIS

GRAND AND UPRIGHT PIANOS.

Noted for Durability and Musical Tone.

ESTABLISHED IN 1841. - - - - - - - - - - 50,000 IN USE.

Factory: Boston, Mass.

INDORSEMENTS.

LISZT, GOTTSCHALK,
WEHLI, BENDEL,
STRAUSS, SARO.
ABT, HYLLESTED,
LIEBLING. MACDOWELL,
PETERSILIA,
And many other Artists.

WAREROOMS.

179 Tremont St., - Boston
88 Fifth Ave., - - New York
1416 Chestnut St., Philadelphia.
88 Euclid Ave., Cleveland.
1025 Market St., San Francisco.
243-263 Wabash Ave., Chicago.

Digitized by Google

THE CELEBRATED

"STEGER"

PIANOS

Are preferred by leading artists and purchased by the highest musical authorities, on account of their liquid quality of tone, elasticity of action, and great durability.

The Steger Patent Techniphone

(Patented April, 1892.)

Is considered the most practical invention yet introduced in the art of Piano making.

STEGER & CO.

MANUFACTURERS,

WAREROOMS: Wabash Ave. and Jackson St.

FACTORIES: Columbia Heights, Cook County,

CHICAGO, ILL.

The Virgil Practice Clavier.

☞ The only perfect ally of the piano for teaching and practice.

A power in the Mastery of all Technical Difficulties and in Memorizing Pieces.

Used and Recommended by the greatest Artists and Teachers.

Claviers Rented at a Distance with privilege of purchase.

☞ WRITE FOR RENTAL PURCHASE PLAN. ☜

Special prices to teachers on instruments for their own use
New illustrated and descriptive Catalogue and professional opinions sent free on application.

VIRGIL PRACTICE CLAVIER CO.

26 W. 15th St., New York.

Digitized by Google

ADELINA PATTI
AND
THE KIMBALL PIANOS

W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti Nicolini

W. W. KIMBALL CO.
WAREROOMS, KIMBALL HALL.
WABASH AVE. NEAR JACKSON ST.

Digitized by Google

IN BIG LUCK IS OSCAR G. MURRAY.

EVERYBODY who knows Oscar G. Murray is aware that he is game to the backbone. The following incident shows how nervy he is and his exceptional judgment regarding railroad properties. About a month ago Mr. Murray was host at a dinner given at the St. Nicholas. There were six gentlemen present, including Mr. Murray, One of the guests was Mr. Seymour, a prominent Chicago manufacturer. After the wine had passed around pretty freely a discussion arose as to the best railroad to travel over from Cincinnati to the East. The principals in the discussion were Mr. Seymour and Mr. Murray. Both of the gentlemen expressed very decided opinions, and the result of the heated argument was that they decided to back their opinions to the extent of $5,000 each.

Three days after the dinner they met by appointment at the Grand Hotel, and Mr. Murray posted a certified check on the Merchants' National Bank for $5,000, and Mr. Seymour put up a certified check for a like amount on a Chicago Bank. An attache of the Grand Hotel was agreed upon as stakeholder. Under the terms of the agreement the stakeholders named Mr. Morrisey, of Mt. Auburn, and Mr. Lafer, of Avondale, judges, and these two gentlemen selected Dr. Cox, of Fourth Street, as the third judge.

The judges were to actually make trips over the five lines between here and New York under the terms of the wager, and their railroad fares, sleeping-car fares and hotel bills---in fact, all expenses were to be paid by the winner. The vote of any two judges in favor of any one line was to decide the bet. If two of the judges did not agree on any one line then the bet was to be considered a draw. Another condition of the wager was that the principals to the wager were not to know who the judges were, nor were the judges to be informed as to who the men were who made the wager.

The points to be considered by the judges in arriving at a decision were--- smoothness of track, maintenance of schedule time, superiority of passenger coaches, sleeping car and dining car equipment and service, picturesqueness of scenery along the route, and salubriousness of climate of country traversed. The judges made their last trip during the past week, and on Thursday rendered their decision to the stakeholder, and by a unanimous vote awarded the palm of superiority on all the points to the Chesapeake and Ohio Road. This was the line Mr. Murray had backed, and last Saturday the stakeholder turned over the $10,000 to Mr. Murray, who, after paying all the expenses of the judges, found that he had profited by the wager just $4,560.--- *Cincinnati Tribune, March 2d, 1894.*

Digitized by Google

WE NOW CARRY A FULL STOCK OF

SHEET MUSIC

We are prepared to fill orders for anything in the Music and small Instrument line, and carry one of the best assortments in the west of

Pianos & Organs,

Respectfully,

D. H. BALDWIN & Co.
LOUISVILLE, Ky.

PATENTS

Promptly secured. Trade-Marks, Copyrights and Labels registered. Twenty-five years experience. We report whether patent can be secured or not, free of charge. Our fee not due until patent is allowed. 32 page Book Free.
H. B. WILLSON & CO., Attorneys at Law, Opp. U. S. Pat. Office. WASHINGTON, D. C.

Nearly 60,000 Sold!

Pease Piano Co.,

316 to 322 W. 43d St. N.Y.

46 Jackson St. Chicago.

PIANOS — THE WORLD RENOWNED — PIANOS

Finest Tone, Best Work and Materials.

EMERSON

Sold and Rented, Moderate Prices, Easy Terms.

BOSTON. **NEW YORK.** **CHICAGO.**

Established 1849.

The **EMERSON PIANOS** have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them into more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and and has grown and prospered, until it stands to-day among the

Largest and most Successful

piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

☞ Several bargains in pianos slightly used.

Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

Digitized by Google

PUBLISHED BY G. SCHIRMER, NEW YORK.

ANTHOLOGY OF ITALIAN SONG.

OF THE

Seventeenth and Eighteenth Centuries.

PRICE, PAPER, $1.00; CLOTH, $2.00.

Vol. 290 of Schirmer's Library.

List of Composers.

BONONCINI	JOMELLI	PERGOLESI
CALDARA	LEGRENZI	PICCINI
CARISSIMI	LOTTI	A. SCARLATTI
CESTI	MARCELLO	D. SCARLATTI
GLUCK	MARTINI	TRAETTA
HANDEL	PAISIELLO	VIVALDI

This Volume contains 29 numbers by 18 different representative Composers, sketches of whose careers are prefixed to the collection; the original Italian Poems are accompanied by English translations. Some of the best known among these delightful airs are "Vittoria, vittoria!" "Nel cor piu non mi sento," "Stizzoso, mio stizzoso" from LA SERVA PADRONA, "Pur dicesti," and "Un certo non so che."

☞ A Catalogue of SCHIRMER'S LIBRARY OF MUSICAL CLASSICS will be sent on application.

For Sale by all Music Dealers.

FOUR-TRACK SERIES ETCHINGS.

The Passenger Department of the

NEW YORK CENTRAL

Has just issued

A Series of EIGHT BEAUTIFUL ETCHINGS, which artistically out rank anything of the kind ever issued by a railroad company, while the absence of any objectionable advertising feature renders them suitable for hanging in your office, library or home. The titles are "Washington Bridge," "Rock of Ages, Niagara Falls," "Old Spring at West Point," "Rounding the Nyse, Mohawk Valley," "No. 999 and the DeWitt Clinton," "The Empire State Express," "Horse Shoe Fall, Niagara," and "Gorge of the Niagara River."

These etchings are all printed on fine plate paper, 24x32 inches, suitable for framing. Copies may be procured at the office of W, B. Jerome, General Western Passenger agent, 97, Clark street, Chicago, for fifty cents each; or will be mailed in stiff tubes, secure from injury, to any address, for 75 cents each, or any two of them to one address for $1.30, or any three or more ordered at one time to one address, 60 cents each, in currency, stamps, express or postal money order.

Digitized by Google

THE

Mason & Hamlin

PIANOFORTES

Represent the same Highest Standard of excellence which has achieved a reputation for the Mason and Hamlin Organ as the

Standard of the World.

These Instruments have been supplied to

Franz Liszt,	Walter Damrosch,	Dr. William Mason,
Wm. H. Sherwood,	Anton Seidl,	Mrs. H. H. A. Beach,
Charles Gounod,	J. K. Paine,	S. B. Whitney,
C. Saint-Saens,	X. Scharwenka,	B. J. Lang,
Edouard Baptiste,	Adelina Patti,	Annie Louise Carey,
Theodore Thomas,	Sir Arthur Sullivan,	Italo Campanini,
Emil Paur,	Dr. Stainer,	Alex. Guilmant,
Arthur Nikisch,	G. W. Chadwick,	Martinus Sieveking,

AND MANY OTHERS.

HIGHEST HONORS

At all Great World's Expositions wherever exhibited since and including that of Paris, 1867.

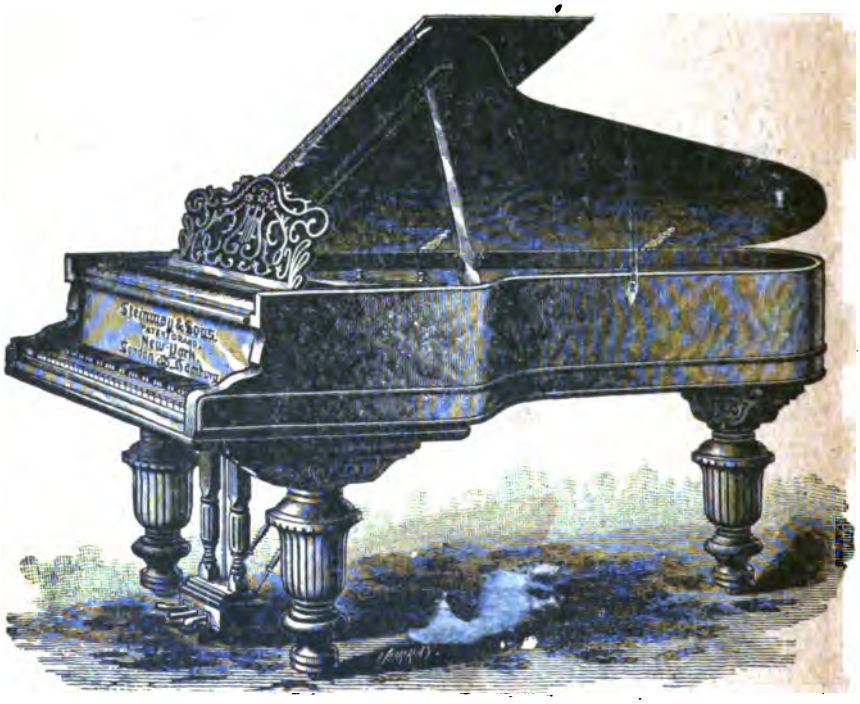
Mason & Hamlin

BOSTON. NEW YORK. CHICAGO. KANSAS CITY.

Digitized by Google

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the most eminent musical authorities of both hemispheres, and the acknowledged STANDARD Pianos of the world.



A. B. CHASE KURTZMANN PIANOS VOSE & SONS WEBSTER

GEO. W. LYON.

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and costing Less than One-Half the price

LYON, POTTER & CO.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres. Of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres. Formerly Senior Partner of Lyon & Heal

EDWIN A. POTTER, Sec'y and Treas.

The Finest in the Wo

We Have Taken the American Agency

THE CELEBRATED ERARD HARP.

Digitized by Google

The Wonderful Weber Tone.
The Wonderful Weber Tone.
The Wonderful Weber Tone
The Wonderful Weber Tone.
The Wonderful Weber Tone.

VOL. VI. NO. 4.

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR.

AUGUST, 1894.

FRONTISPIECE. Portrait of F. Nicholls Crouch.
Metropolitan College of Music, 381, S. C. GRIGGS.
The Problem of Church Music, 391, EDWARD DICKINSON.
Hymn of Praise, 412, MARTHA A. PRAY.
Music as a University Study, 413, WALDO S. PRATT.
Gounod as an Author of Sacred Music, (Part II.) 433, GIOVANNI TEBALDINI.
Cause and Effect in Piano Playing, 439, H. S. KELSO Jr.
EDITORIAL BRIC-A-BRAC, 444. Philadelphia Summer School. Dr. William Mason. Mason's Technics and the Virgil Method. Wm. H. Sherwood's Playing.
The Composer of "Kathleen Mavourneen," 462.
The Cultivation of Children's Voices, 463, MARY M. SHEDD.
Kelso School of Music and Dramatic Art. 465.
A Music Student's Letters, Fourth Batch. 468, ELIZABETH WORTHINGTON.

MUSIC MAGAZINE PUBLISHING COMPANY,
CHICAGO: 1402, THE AUDITORIUM.

Single Numbers 25 Cts. Yearly Subscription $3.00.

NEW YORK, PARIS, AND LONDON: BRENTANO'S

Entered at the Chicago post-office as second-class matter.

ESTABLISHED 25 YEARS
BRIGGS
Celebrated for their Action, Beautiful Tone, Design, and great Durability. Old Instruments taken in exchange.
Albany St., Boston, Mass.

HIGH GRADE
Merri
Piano
165 TREMONT STREET
BOSTON

KNABE PIANOS
Unequalled in Tone, Touch anship, and Durability.
Wareroom 148 Fifth Avenue, near
York; 22 and 24 E. Baltimore St., Baltimore; Washingt
Space: Chicago, Lyon & Healy, State & Monroe Streets.

Digitized by Google

Both Diploma and Medal

OF

Highest Honor

AWARDED

The EVERETT PIANO.

Made by the Everett Piano Co., Boston, Mass.

By the World's Columbian Exposition Jury of Awards.

The Text of our Diploma is as follows:

To the Committee of Judges—DEPT. L. LIBERAL ARTS.
No. Card—6798.
Exhibitor—EVERETT PIANO CO., Boston, Mass.
Exhibit—THE EVERETT PIANO.

COMMENTS: I report that this exhibit is worthy of an award. It possesses a **full, sonorous tone** and the **sustaining power is VERY good; the scale is smooth and well balanced** and the **action,** of their own manufacture, **well regulated; the touch is easy and elastic** and has **good repeating quality. In construction the FINEST MATERIAL is used; the workmanship shows great care,** and the **cases are well made.** The **patent action brackets** deserve **special mention,** in saving time in removing and replacing action.

JURY OF AWARDS:
DR. F. ZIEGFELD, President Chicago Musical College.

Signed:

V. J. HLAVAC, Piano Mfr., St. Petersburg, Russia.
GEORGE STECK, Piano Mfr., New York City.
E. P. CARPENTER, Organ Mfr., Worcester, Mass.
MAX SCHIEDMAYER, Piano Mfr., Stuttgart, Ger.
DR. HUGH A. CLARKE, University of Penn., Phila.

GEORGE STECK, Judge.
K. BUENZ, President.
J. H. GORE, Secretary Board of Judges Dept. of Liberal Arts.

The John Church Company,

GENERAL FACTORS,

CINCINNATI, NEW YORK, CHICAGO.

WIL
of Stein

The

Digitized by Google

BULLETIN.

The management of *Music* ventures the prediction that the present number will be found quite up to the usual high standard of the magazine.

Prof. Dickinson's discussion of the vexed Problem of Church Music is unique, in that it is at once scholarly, devout and *sensible.* It will be of special interest to Pastors, Choirs and Congregations, and is worthy of wide distribution.

The article on M. Gounod as an Author of Sacred Music, by Sr. Tebaldini the famous Master of St. Marc's in Venice, is, of course, from the pen of one qualified to speak with authority.

The Students Letters from Berlin are sparkling and instructive as ever. The remarks of Mr. Moore and others on the Best Books for music-loving people have a practical value.

Prof. Pratt's Address on Music in Universities,—delivered by spcial request at Cornell University, amid very flattering indications of approval by a large and representative audience, as we learn from private advices from Ithaca—will awaken thought and prove a valued addition to the discussion of the growing need of a proper recognition in a University curriculum of scholastic attainments in music.

In the absence of the Editor from his office (and from the country, for needed rest) the management ventures to express its conviction that the Editorial Bric-a-Brac written from the Summer School at Phiadelphia, will be found of special interest and profit.

The September Music will have a unique interest for many, in that it will consist largely of a collocation of articles upon folk-music.

Papers by experts will appear upon, Ancient and Modern Music of the Jewish People; Music in Norway; Chinese Music; Russian Music; and kindred themes—each by an expert in his department.

Some obervations from a European standpoint will probably be made also by the Editor.

We are happy to anounce that after unexpected delays in the hands of the engravers, THE PRACTICAL TEACHERS SCHUMANN is at length completed, and is daily expected at this office. It will then be forwarded promptly to those who have already ordered.

It is published at $1.50 and we have resolved to make a special offer of half off to those who are actually engaged in music teaching.

N. B. For the present a copy of the Schumann will be sent *free* to every new subscriber to MUSIC who shall send $3.00 direct to this office for a years subscription.

CLUB RATES.

MUSIC, One Year with Etude $3,50
MUSIC, with Mathews' "Popular History of Music".....$3.50
MUSIC, with "The Cosmopolitan" $3.50

Address—

MUSIC MAGAZINE PUBLISHING CO.,
1402-5, The Auditorium,
CHICAGO

Digitized by Google

Miscellaneous

AGENTS WANTED!

To Canvass for this Magazine.

Liberal Commissions Paid to the Right Persons

Among the regular contributors have been the following

JOHN S. VAN CLEVE,
CALVIN B. CADY,
JOHN C. FILLMORE,
THOMAS TAPPER,
ARTHUR FOOTE,
JULIUS KLAUSER,
WILLIAM L. TOMLINS,
EDWARD BAXTER PERRY,
H. W. GREENE,
JOHN S. DWIGHT,
GEO. P. UPTON,
EMIL LIEBLING,
E. M. BOWMAN,
J. DE ZELINSKI,
ARTHUR WELD,
JOHN HOWARD,
HOMER MOORE,
CONSTANTIN STERNBERG,
DR. JOHN C. GRIGGS,
FRED. W. ROOT,
JAMES PAUL WHITE,
EDGAR STILLMAN KELLEY,
W. FRANCIS GATES,
CLEMENT TETEDOUX,
ALFRED VEIT.

For Terms Address,

MUSIC MAGAZINE PUBLISHING CO.

S. S. MATHEWS, Manager,
The Auditorium, 1402-5, Chicago.

Digitized by Google

Digitized by Google

PROF. F. NICHOLLS CROUCH.

(See page 462.)

Digitized by Google

MUSIC.

AUGUST, 1894.

HIGHER MUSICAL EDUCATION IN AMERICA.

THE METROPOLITAN COLLEGE OF MUSIC.

THE question of higher musical education for Americans is attended with several forms of difficulty, peculiar both to the subject itself and to the special conditions under which the American student has come into contact with music. The complete solution of this question cannot come until it is understood first that methods for the systematic study of music must differ from those which are often most successful in the intellectual work, and, further, must be adapted to the miscellaneous yet limited musical knowledge and experience which Americans possess. The study of music never has been, and never can be reduced to the same kind of systematized effort in all departments which is best adapted to other lines of educational work. The emotional element prevents it. The perfection and practice of an art demand methods of training which may be constantly modified to meet the emotional condition and artistic temperament of the student. This demand, then, is a reason why so large a part of instruction in music has been at all times in the hands of private teachers, and why large institutions for the study of music have been looked upon with less of favor than other schools and colleges. In the United States especially, a low estimate has often been put upon the work of music schools, and in this measure the American people have been correct in their view of musical study. They have recognized in training executants the great ad-

 Copyright.

Digitized by Google

vantage of individual work over a class method in which several pupils must so conform their work to one another's needs as to make it possible for one person to teach all at the same time. But it has been a common error among Americans after reaching that decision, to neglect those other elements in musical development which come only from contact with a large institution or many workers. And accordingly the underlying and important intellectual features in musical education have either been entirely lost sight of among us or have been recognized as optional and desirable, rather than vital. How many pianists have reached a considerable degree of proficiency without doing any of that theoretical work which would assist them to a real appreciation of the music whose notes they so easily produce! How many, venturing as far as a course in harmony with some private teacher, have failed to make any practical application of it in intelligent analytical work, and have regarded it as valuable only because it is the first step in mastering the technique of composition! Musical history has too often been regarded as a mere collection of dry facts, interesting to the curious or genuinely studious but without direct bearing upon the life and accomplishments which the

MR. ALBERT R. PARSONS, PRESIDENT A. C. M.

Digitized by Google

young music student of today is coveting and striving for. An intelligent view even of current events in the world of music has often been lacking and almost as often left undesired by the aspiring young player or singer. This lack in the pupil of appreciation of musical analysis, of the few greatest facts in the music of the past, and of the general course of present musical thought, does not necessarily argue neglect or incompleteness on the part of the private teacher. He has been engaged as a teacher of technique. As a teacher of technique in any line of music he has his hands more than full in helping the pupil meet the great demands of the day. If in addition to this, he helps toward noble interpretation and stimulates to high musical thought, he has been more than faithful to his pupil. But to remove the commonly accepted notion that musical education is merely the pursuit of an accomplishment is usually beyond the power of a single teacher. The greater idea that musical education is a striving for, and progress in culture, as well as the fullfilment of that idea, can come in two ways only. It can come first in those rare instances when the student by his own richness of experience or breadth of character has the wisdom to submit himself to the many remote and scattered influences which are most helpful to real musical culture. But it must more often, and, in the undeveloped condition of musical thought in the United States, must almost invariably come through an institution where such influences are gathered from their widely remote sources and are presented to the pupils through the efforts of an able and experienced corps of instructors.

The Metropolitan College of Music of New York of whose work this article is to treat, was designed in its foundation and development to meet the two needs which have been briefly touched upon above,—the need of individual work with each pupil in the larger part of his technical and interpretative drill and the need of theory, ensemble, history, analysis and normal classes to fit him to easily take his place among other people of education and intellectual training as a musician of genuine culture. New York, with

Digitized by Google

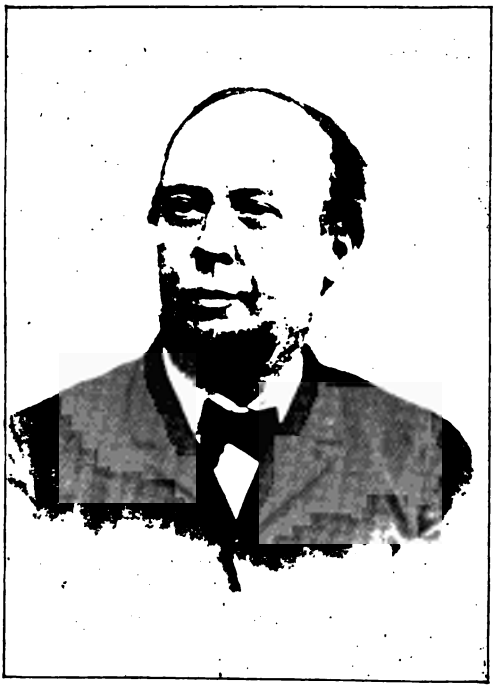
its richness of musical life in the particular of public performances, offered a most favorable location for such work. The founders of the college recognizing the place and opportunity started the institution as a school of vocal culture and to that added other departments from year to year. Their aim was to give its pupils a more complete preparation as intelligent singers than could be gained from any one teacher. With this in view Mr. Herbert Wilber Greene and his associate Mr. Chas. B. Hawley tried from the first to so systematize and divide their work as to give each pupil the ripest results of their own special lines of work, and at the same time to offer him as much as possible of general musical experience. The earnestness of their work and its distinct purpose enlisted the interest and coöperaiton of Mr. Dudley Buck the well-known composer. Recognizing the lack of high ideals in much of the music teaching of the country, Mr. Buck entered heartily into the plan of building up a music school of the highest order of merit, and as a first step, undertook the training of the advanced pupils in oratorio and interpretation. A large part of the success of the school from that time to this has been due to the painstaking work and careful attention which Mr. Buck has

MR. HERBERT W. GREENE.

Digitized by Google

given to the various departments. Aside from the assistance which he gives to all the advanced pupils in composition he has during the past two years held a "quiz" class open to all members of the college in which all questions bearing upon music may be brought up by students and discussed.

As the opportunity for such a school became more apparent and its vocal work met with such unqualified success, new departments were opened, and the name of the Metropolitan Conservatory of Music was taken. Pianoforte study was begun and two of America's most successful piano instructors were engaged; the one, William Mason, to act as examiner for the award of diplomas, and the other Albt. Ross Parsons as active member of the faculty to lead and direct all the instruction given in the pianoforte department.



MR. DUDLEY BUCK.

With the establishing of the school as a conservatory, the department of Theory of Music was opened under the direction of Harry Rowe Shelley the composer, and has since developed to an extent which testifies conclusively to Mr. Shelley's abilities not only as a brilliant theorist but also as a most inspiring and helpful teacher.

It was eventually seen that the claim as an institution for the highest grades of instruction in music involved the

Digitized by Google

organization and degree giving power of a college. A college charter was accordingly obtained from the state of New York on the ground of the success already achieved as as a conservatory, and the Metropolitan College of Music received its qualifications as a college in 1891 and was recognized by the Board of Regents as a part of the University of the State of New York.

From that time to this the usefulness of the college has greatly increased, new departments being opened each year and more systematic and far reaching methods being continually striven for. With an enrolment during the past college year of upwards of four hundred students and a faculty of twenty-five instructors all actively engaged in its teaching, it shows a remarkable growth for an institution which has been dependent in every period of that growth upon nothing but the energy, the ability and the devotion of its faculty.

MR. HARRY ROWE SHELLEY

At present the largest enrolment of students is in the departments of piano-forte and voice. Mr. Parsons teaches many of the advance pupils himself but of course can not meet in private lessons the greater number of the piano-forte students. He has an able corps of assistants

Digitized by Google

to whom these students are assigned and who carry out the suggestions which he makes in the regular individual examinations to which every student in the department is frequently called. In addition to the other work instruction is given in the Synthetic Normal System, which system, originating with Mr. Parsons, has been elaborated and published under the editorship of Miss Kate S. Chittenden. Mr. Parson's well known critical and editorial ability is also of the greatest value in revising the publications of music which are connected with the college.

The department of voice is under the supervision of Mr. Greene, who holds himself responsible for all voice training done by any of the teachers on the faculty. The great demand for qualified choir singers in and around the city of New York makes it possible for Mr. Greene to find remunerative church positions for many of the more advanced pupils in the voice department. Besides the ten city churches whose music is managed by various members of the Metropolitan College faculty, many other churches look to the College to fill vacancies in their quartettes or to supply them with organists. This opportunity for church work has been of great value to some of the best voices who have come to the college, for it has often made study possible to students of limited means and promising talent whom the college, having no endowment, would otherwise have been obliged to send away. This relief, however, has been only partial as regards the college itself, and each year with the increase of opportunity, the directors experience an increased embarrassment in being obliged, because of lack of endowment, to refuse assistance to talented but impecunious young students.

One of the most important departments of work in the college is the Organ department. Dignified by the unsurpassed teaching of Mr. Buck and Mr. Shelley, who have always devoted part of their time to organ instruction, it has for several years been managed by R. Huntington Woodman as director of the department. Mr. Woodman has added to his already enviable reputation as an organist

Digitized by Google

by his masterful playing on the great organ at Chicago during the World's Fair.

With the beginning of the present academic year the position of Musical Director and Lecturer upon History of Music was taken by Dr. John C. Griggs. Dr. Griggs has had an extended experience in teaching both within and without the field of music. He recently received the degree of Doctor of Philosophy from the University of Leipzig, having spent several years in Germany in the study of musical history and voice culture. Dr. Griggs' work in the college, aside from lectures and voice teaching, includes arranging the various courses of study and the supervision of all general college exercises.

MR. JOHN C. GRIGGS, PH. D.

Mr. Clifford Schmidt, the well known concert-meister of the Seidle orchestra, has for a number of years given violin instruction and in spite of his arduous duties before the public has consented to conduct the department of orchestral instruments. The playing of his pupils is marked by great breadth of tone and thorough musicianship. Besides the violin work and string quartet practice, other chamber music is frequently performed which gives opportunity to the pianoforte pupils for invaluable ensemble practice.

As the college is now established various courses com-

Digitized by Google

bining several elements of musical work are outlined, leading to the various teachers' certificates and diplomas. The power to award the degrees of Bachelor of Music and Doctor of Music is also claimed. These are, however, in no sense honorary degrees, and are awarded only on the basis of a most exacting amount of work corresponding in all particulars to the high standard of English Universities.

MR. CLIFFORD SCHMIDT.

The teachers' certificates on the other hand are awarded for a less amount of work, and are designed as a credential to show exactly the progress accomplished by the candidate and his fitness for teaching. The courses in the Synthetic method which lead to a teacher's certificate are particularly valuable, preparing the teacher, as they do, for a logical and scientific teaching of the rudiments of pianoforte playing to little children, as well as for advanced teaching. These Synthetic certificates are of two grades representing respectively one and two years' study.

The spirit of unity among the different departments is greatly promoted by the courses of weekly lectures and weekly recitals which are maintained through the year. The recitals are designed to give the student opportunity for performing before a small audience as soon as advancement enough has been made to warrant it. Supplementary

Digitized by Google

to the recitals are the annual winter concert, and the commencement concert in June.

The experience of conducting a large institution for musical culture in the city of New York has been such as to show that there is an increasing demand each year for a more extended and thorough going course of study than can

MR. R. H. WOODMAN.

be given by private teachers alone or in a small community. To meet this demand through well-equipped music schools which shall enlist the interest and coöperation of the ablest talent, is to remove the necessity and national habit of going abroad to complete a higher musical education.

Digitized by Google

THE PROBLEM OF CHURCH MUSIC.

AMONG the recent movements which tend to the quickening of spiritual life in the church with a view to its more efficient action upon the world, the subject of the nature and employment of church music is already making a claim for consideration. The importance of this question will not be denied by those who are aware of the prominent place it has held at critical periods in the history of the church. The choice of a style of worship that shall most completely answer the needs of worship, and which at the same time shall not be unworthy of the claims of music as a fine art,—this is a problem which we meet everywhere in the record of religious progress. The powerful influence of music upon the emotions, and hence secondarily upon the will, makes it inevitable that all religions should give it a prominent function in their ritual; but at the same time it has been found necessary to restrain its action within more or less strict regulations. It will not do to permit it to follow its own inclinations unchecked, it must be controlled and trained in such a way that it shall be moulded into an agency not only of attraction but also of permanent spiritual benefit. The difficulty of this problem lies in the very nature of music and the unique service which the church requires of it. In becoming a sacred art music must resign certain qualities which seem to be a part of her very life. There is a sharp division between the purposes of music as a sacred art and as a secular art. All forms of secular music are cultivated entirely for the excellence that lies in them simply as art forms. Their employment is for joy that comes from the apprehension of the abstract beauty of musical strains, it is not for the purpose of imparting ideas that exist outside of music itself. The Greek theory of the aim of vocal music has no place in modern secular art.

Digitized by Google

Even in the music-drama of Wagner the text, scenery and characters serve to direct the composer's musical imagination and lend to the music its characteristic quality,—it is, after all, the music that is paramount. Nor is the oratorio an exception to this principle. But church music stands upon a different basis. It must forego what seems its natural right to produce sensuous and aesthetic pleasure as an end in itself; it must be a servant, not a master; it must become auxiliary to conceptions that transcend artistic enjoyment; it must become subordinate to the sacred text, and employ its persuasive powers to enforce divine truth upon the heart, and direct the emotions which it creates not to itself but toward the supreme object of worship. At the instant it tends to become dominant over the idea which it is supposed to assist, at that instant it abuses its privilege and is justly liable to ignominious expulsion.

Yet music is less willing than any other art to assume this secondary relation. Architecture serves the purpose of utility, sculpture and painting may easily become decorative. But music acts with such immediateness and intensity that it often seems as though it were impossible for her to be anything but supreme when she puts forth all her energies. We may force her to become prosaic and commonplace, but that does not meet the difficulty. For it is the very beauty and emotional power of music which the church wishes to use, but how shall this be prevented from asserting itself and sweeping away the listener's fancy upon a whirlwind of ecstasy in which piety has no place? Let anyone study his sensations when a trained choir pours over him a flood of glorious harmony, and he will perhaps find it difficult to decide whether it is a devotional uplift or an aesthetic afflatus that has seized him. Anyone who subjects himself to such scrutiny will know at once what is that problem of music in the church which has puzzled pious men for centuries, and which has entered into every historic movement of church extension or reform.

Throughout the history of the church there have been two forces at work in its choral service,—one striving to

Digitized by Google

restrain music within bounds that shall make it auxiliary to the pure spirit of devotion; the other, which we may call the natural elastic force inherent in music by its very nature, struggling to set free all its powers and assert an undivided empire over the mind. The first endeavors to keep music apart from secular associations, trying to establish a style of touch or form which shall be identified with the spiritual office of the church alone; the second strives to keep the church in with that of the outer world, availing itself of all the charms that are unfolded in the evolution of a free art, resisting the clerical severity that would bind this expansive spirit within rigid forms. It is a conflict of authority against nature, and no wonder that victory has so often shifted from one side to the other. On the general principle there has never been disagreement among devout and intelligent men,—music must be accessory to devction, and all music that distracts the mind from worship and weakens the solemnity of the sacred art should be sternly banished. So far good, but when it is asked, what particular school or style of music best answers the conditions of worship, we find that there is no unanimous agreement, and probably never can be. The opinions of men are so various, musical susceptibility is so entirely a matter of temperament and education, that a style that aids the devotion of one is often a distraction or an offence to another. Even the separate communions have never agreed within themselves in the adoption of a uniform style. In the Catholic church, where substantial uniformity in the liturgy has been imposed, no special style of music has ever been enforced except in certain portions of the service, and in those portions in which license is permitted individual taste and local habit have had free sway. And yet there must be some standard of propriety in church music. Every honest thinker knows that evils more or less pronounced exist in his own denomination. This acknowledgment implies that there is a standard of propriety, either definite or implied. Now what is that standard? How can it be stated in such a way that it can enforced? What is the cure for the abuses that

Digitized by Google

are so rife in church music at the present? The first step toward an answer to these questions is to recognize the nature and the causes of worldly tendencies in church music, to realize their true significance, and the importance to the cause of religion of raising this factor in the service of the sanctuary to an ideal purity.

In studying the history of church music we are struck by the fact that the secularising tendency always makes its appearance in times of decline of spiritual enthusiasm, when periods of security and ease have followed peril, or when missionary ardor has abated. Such periods often coincide with those in which musical skill and science have become highly developed, especially when musical culture outside the church has reached such a degree of brilliancy that the artistic instinct that must necessarily exist in a good church musician is roused to emulation. At such moments the church is often ready to compromise, usually under the specious plea that she must make her service as attractive as the theatres and concert halls in order to compete with them. When the drift has reached such a point that the church music has become thoroughly degraded, earnest-minded men protest, and a sentiment of reform begins to assert itself. But this reform never becomes complete unless a revival occurs in the general life and spirit of the church, and when this quickening takes place the reformed music reinforces it, and each acts with salutary power upon the other.

The relationship between the musical culture of the church and the ebb and flow of spiritual earnestness beneath the ecclesiastical forms is clearly shown in the history of all religious organizations which have a considerable period behind them, but nowhere else so strikingly as in the careers of the Roman Catholic and the German Protestant bodies. That these institutions were rooted in the two most musical nations of the world, and derived a large part of their spirit and policy from national characteristics, may partly account for the intense stress which they have laid upon music in their service. Their experience throws so much light upon the conditions of the problem of church music, that some

Digitized by Google

lessons may be drawn from these sources which will help to guide the serious churchman who confronts similar questions at the present day.

One of the first cares of the Christian church after its recognition by the Roman government was the establishment of a system of church music. What forms of music it employed before this time we do not know; neither can we tell the origin of the melodies that became the foundation of the vast musical treasures of the later time: we only know that by the close of the sixth century, and chiefly through the instrumentality of Gregory the Great, a system of chants, called by his name, had been adopted in most of the Italian churches. In its unresting effort to bring all the congregations of the West within a single scheme of government, doctrine and ritual, the church strove to establish uniformity in the use of the Gregorian chant as the sole basis of the musical service. Every missionary was grounded in the church song, and every monastery founded in the savage forests of Gaul and Germany had its singing school, where the Roman method was taught with greater or less success to the barbarous proselytes. The tuneful emissaries of the church even made their way to the shores of Britain, and as early as the seventh century the solemn Gregorian chant was heard in Canterbury, York and other centers of church activity that were tributary to the Roman see. In spite of the difficulties of communication and the universal lawlessness of that age, the efforts of the church to maintain uniformity of ritual were in general successful, and in spite of many differences of detail all the churches of the West preserved a form of song well adapted to the needs of the liturgy, and totally unlike any secular style of music then existing.

The primitive Gregorian chant was unison and unaccompanied. But with the rise of the science of counterpoint and part singing in the eleventh century, and its steady development down to the sixteenth, new problems arose. The church encouraged the new art, and for a time found no difficulty in holding it within her own control. But the

Digitized by Google

ideal severity of the Gregorian chant could not be retained under the new conditions, and little by little abuses crept in. By the middle of the sixteenth century the mastery of the art of combining notes had reached such a stage that composers, carried away by the satisfaction they found in wielding complex and gigantic forms, often lost sight of the true purpose of church music. They allowed the words to become unintelligible, quite lost in a maze of crossing parts and all manner of fugal subtleties; they did not scruple to base their works on melodies taken from popular songs and dances in place of the Gregorian tones, sometimes introducing the profane words also, so that the leading part would be heard singing the words of some tavern catch or love ditty, while the other voices were uttering the solemn ejaculations of the *Kyrie* or the *Sanctus*. That such perversions were tolerated so long was due partly to the uncritical nature of the age, partly to the spiritual apathy and corruption which had been creeping over the church, and which found its inevitable issue in the Lutheran revolt. But even before the Council of Trent, one of whose cares was the purification of the service music, there had been many protests, aimed chiefly at the sacrifice of the distinctness of the text in favor of musical effect. These rebukes had little result. The tendency toward over-elaboration and profane trifling went on unhindered, and the very progress of musical art, while it produced triumphs of constructive skill, gradually unsettled the true criterion of church music, and set up the artistic ideal in its place. It was inevitable that the awakened conscience of the Catholic church in the sixteenth century, which put down the shameful abuses that had made the papacy a byword to all Christendom, should also take the evils of the church music in hand, and endeavor to restore it to its proper function. A strong party in the Council of Trent urged the total abolition of figured music, and the extension of the plain Gregorian chant to all portions of the service. But the wiser view—which prevailed—looked only to the cure of abuses, seeing truly that even the grandest musical means may be made to minister to the needs

Digitized by Google

of the worshipping soul. The sentiment of the Council was expressed in the following brief decree: "Let the bishops take care to exclude from the churches all musical compositions, whether for organ or for voice, in which anything lascivious or impure is mingled, so that the House of God may both truly appear and be called the House of Prayer." This vague injunction alone would probably have effected little. What was needed to ensure a reform was an example, an actual composition in which the most consummate musical art should show itself responsive to the loftiest spiritual demands. This example was furnished by Palestrina, who so impressed himself upon the art of his time by the beauty and ideal elevation of his works, that a myth has grown up around him, in which he is represented as the actual saviour of choral music from destruction. No such danger ever existed, but nevertheless the music of the church passed through a crisis at this time. A new era in church art arose, for, in consequence of the genius of Palestrina, and of others of his day hardly less gifted and devout than he, the Catholic church, at the close of the sixteenth and the early years of the seventeenth centuries, was endowed with a treasure of masterpieces which have ever since stood to many in the Catholic church and out of it as final and complete embodiments of the true ideal of sacred song.

This grand school of ecclesiastical music was too exalted to endure. The mediæval epoch culminated in Palestrina and his followers at the very moment when the modern opera was born, and when instrumental music was beginning to unfold the first feeble promise of its final splendor. The discovery of the possibilities of fascination that lay in the solo voice, especially with dramatic adjuncts, the development of a new scale system, opening boundless prospects of tonal effect, the excitements of rhythm drawn from the dance and instrumental play—all seemed fairly to infatuate the musical world of Europe. The result of the comparison between the old style and the new could have been easily foretold. By the middle of the eighteenth century the opera was in the full flower of its sensuous charms; missionary

Digitized by Google

enthusiasm and the cult of asceticism, which had been the fruit of the Counter-Reformation, had long ago declined. These two conditions united produced a sad decadence in the ritual music. The sublime art of the Palestrina school and the spirit that produced it were forgotten. The operatic style absorbed the service music, the operatic stars and the orchestra invaded the choir loft, and the Mass, the Motet and the Hymn became as showy and frivolous as the opera itself. The chorus yielded the palm to the solo voice, the singer thought only of personal display, the composer seconded him in his unholy ambition, and the sacred precincts became a parade ground for the arts of the virtuoso. A letter of Franz Liszt, written in 1835, gives a glimpse of the conditions then prevailing in Paris. He rails at the organist, playing variations on airs from comic operas in the solemn moment of the celebration of the Mass, at the trills and *roulades* of the *prima donna*, the tawdry accompaniments of fiddles and trumpets, the corruption of the whole musical service as judged either by standards of piety or those of high art. These evils were not merely the reflex of the degenerate musical taste which prevailed in the musical world at large in the '30s, they had existed for 150 years and were a natural outcome of a decay of spiritual zeal. The malady had extended all over Europe and infected many of the best minds. Mozart and Haydn wrote Masses which a sterner taste is now gradually expelling from the catalogues of the churches. The *Mass of Pope Marcellus*, once hailed as the fulfillment of the divine idea of sacred song, yielded its distinction to Rossini's *Stabat Mater*. This state of things has lasted in many sections down to the present day. But there are again signs of reaction, another reform is gathering head. Many of the most influential of the Catholic churches are returning to the ideals and even to the style of the great age of Palestrina. The solemn Gregorian chant, whose every tone is venerable with the tradition of centuries, is again imparting its lofty spirit to those portions of the service which the worldly style and spirit have so corrupted. The matchless works of Pales-

Digitized by Google

trina, Allegri, Anerio, Nanini, Vittoria, and Lotti, doubly sacred as the offspring of a period the most truly glorious in the history of Catholicism, are receiving renewed study, and have been accepted as models by a rising and brilliant school of church composers. The St. Cecilia society, organized in many countries under a common constitution, is making powerful efforts to place the church song squarely on the basis of the Gregorian chant and the style of Palestrina. The standards of this society have been adopted in a large number of the churches of Italy, Austria, Germany, France, Great Britain and America. A demand for a larger participation of the congregation in the song service is also making itself felt in the Catholic church. If these movements succeed history will teach us that they signify the awakening of a deeper spirituality, and a stronger devotion to the interests of the church.

In the history of German Protestantism, we find similar oscillations, less extreme in their contrasts, but equally instructive. The spirit and doctrines of Luther were carried over Germany upon a tidal wave of musical enthusiasm. The great reformer not only brought a message to his people which taught them what it was that the nation had been blindly craving for centuries, but he also gave them a medium through which to express their joy. He restored to the congregation the privilege of freely praising God in their own tongue, in hymns which employed their own simple phraseology, and in melodies that touched their hearts, many of which they had already known and loved. His method was simple, but efficacious. The composer in those days was a tune-setter, not a tune-maker. The people must have hymns and tunes with which to sing them, and that quickly, and so Luther and his helpers took melodies where they could find them using old Latin and German hymn melodies, modifications of Gregorian tones, and to a very large extent secular folk songs, many of which had very unsanctified associations. Such a proceeding has a sacrilegious twang at first, but Luther understood the emergency. No statesman ever lived that knew the common

Digitized by Google

people better than he did, and therein lay his power. His success certainly approved his means. A recent Catholic writer, urging the revival of congregational singing in the Catholic church, says: "The first effort (of the instigators of the secession of the sixteenth century) was to restore congregational singing, and this divinely exampled mode of worship,' as it undoubtedly was in great part the inspiration of the revolt against the church, has ever been the attraction, the cohesive power, the very life-principle of Protestantism." Partial and exaggerated as this expression is, it is only an extravagant statement of truth. For it was the friends of the Reformation, as well its enemies, who testified that the spread of the new doctrines was due more to the people's hymns than to Luther's sermons. The new songs ran like wild-fire. The invention of printing had come in time. Whole cities, we are told, were won for the evangelical faith at a single stroke by the introduction of the popular sacred songs. By this means the Gospel came into every household, high and low, over all the wide expanse of Germany, and the whole land rang with the joyful tidings. The new Chorale, became not only the universal people's song, but also the foundation of a grand school of sacred art. The learned composers made it the basis of a style of church music which, under Sebastian Bach 200 years later, achieved results hardly less splendid than the products of the Roman school of the sixteenth century.

But evil days came. The early enthusiasm grew faint. Theological hair-splitting, intolerance, persecution, sectarian strife, giving the lie to the very principle of Protestantism, did more than even the Thirty Years' War to extinguish the favor of holy zeal. Lutheran was set against Calvinist; in the seventeenth and eighteenth centuries Pietist against Orthodox. What wonder that religious poesy declined also, as it always must when simplicity of conviction gives way to theological subtlety and dogmatism. By the middle of the seventeenth century the stream of congregational song had run dry. The church anthem also withered when the current of spiritual life grew weak. In this period another influence entered to relax the austere dignity of the music of the

Digitized by Google

German church. The Italian opera, in its career of European conquest, entered Germany and set up its court in every chief center of musical activity. Secular music it completely absorbed. It also cast its unhallowed spell over the music of the church, and the lively graces of the Italian style took up their abode not only in choir gallery, but also in the pews. A kind of song called the "ecclesiastical aria" began to crowd the homely Chorale. It was decorous and even dignified at first, but when its place was assured it assumed a different tone. Vivacious dance-like rhythms, profusely embroidered melodies, sensuous harmonies seemed to the taste of the day worthy to express the solemn appeals of the sacred text, which had long ago lost their power. The dramatic style took possession of the church service. Even the Passion Music, in the hands of the Hamburg masters, took on a style that could hardly be distinguished from that of the contemporary opera. Even the great Sebastian Bach, the avowed reformer of German church music, eagerly adopted the dramatic style, but he stood alone in the ability to bend it to the service of lofty religious idealism.

The magnificent outburst of artistic energy in Germany in the last half of the eighteenth century, which produced Lessing, Herder, Goethe, and Schiller in literature, and Gluck, Haydn, Mozart and Beethoven in music, brought no life to the Protestant church. Rationalism had drawn off a large share of intellectual energy, and what was left to the church became formalized into a cold utilitarian morality and a lifeless round of observances. The great age of hymnists was past. A churchly style of song was rarely heard; a light secular tone had supplanted it. Organ-playing, once the glory of the German church sevice, had degenerated. At this period and in the early years of the nineteenth century, instrumental music, the opera, and secular song expanded to such magnificence that Germany leaped into the first place among the musical nations. But church song felt no kindred impulse. The soil of German religious life had become too barren to produce a harvest of sacred art.

The frigid apathy of the German church in the age of

Digitized by Google

Rationalism could not be permanent. A complete return of the early zeal was hardly to be expected, but after the War of Liberation there were seen the stirrings of a better life, an increase of Christian power. A sense of the grandeur of the nation's past and of the duty of maintaining the dignity of its unique historic position combined with the stimulus of the recent grand age of poetry, science and philosophy to inspire a deeper earnestness of spiritual life and a broader charity. A new school of hymn writers enriched the anthology of the church with some of its choicest lyrics. Contemporary with this movement, by that secret bond which has so often held musical inspiration to the service of religious activity, a school of composers for the church sprang up, with Mendelssohn at its head, whose noble compositions are not unworthy of the best traditions of German sacred art. At the present day still another hopeful movement is in progress, which aims to animate the prevailing dulness of the service, and to kindle a warmer spirit of praise in both choir and congregation. Like the Catholic reform, this movement finds its ideal in the past, when the rousing intensity of the people's song was but the irrepressible outgrowth of a triumphant faith.

No further illustration need be cited of the general truth of the observation that a secularized or stagnant church song is a symptom of spiritual decline. This is as true today as it has ever been, and it should convince us that the state of the service music should not be a matter of indifference to any churchman. We know how this matter is neglected in many of our religious societies, or else treated with a complete lack of intelligent conviction. In a vast number of churches of our own and other denominations the worship music is managed as though there were no standards of a proper church style, and the absence of any tradition or criterion produces the inevitable result. The influences that tend to the demoralization of the church music are many, but the fact that underlies them all is the lack of a determined and realized conviction that the music of the service should be a spiritual exercise and nothing else. Probably no church

Digitized by Google

member could be found anywhere who would assert in so many words that he wanted music in church simply to amuse and entertain him, and relieve the tedium of the other exercises; and yet one who observes the tone of the criticisms that are made in almost every society upon the work of the choir, will find that the majority of people receive it exactly as they do a concert or an opera. A failure to grasp the true ideal function of this branch of the service is, therefore, the secret of the inability of so much church music to realize its true mission; for we cannot expect the standards of the choir to rise higher than those of the congregation which supports it. Besides this unconscious worldliness, many abuses arise from perverted zeal, and this likewise comes from lack of serious thought. When a society engages a number of brilliant solo singers, arranges a "vesper" or "praise" service, so-called, encourages the choir to perform pieces of a showy *ad captandum* character, graciously allowing a few moments for prayer and remarks by the minister, who is inspired by the consciousness that he is the least valued member of the troupe for the time being, and all to advertise the church as a place of entertainment,—what shall we say of it? Or when some brilliant vocalist or organ player or violinist (such cases have occured) is invited into the choir gallery on a Sunday morning that he may display his powers for the gratification of relatives or other friends or to attract the outside public, is the spirit of humility and adoration raised or lowered thereby? The irregular doings of many choirs, their ignorance of the proper limitations of artistic display in the house of God, or their frequent contemptuous indifference, can always in the last resort be laid at the door of the church authorities. It is not uncommon to find organists and choir masters who are irreligious men, sometimes open scoffers at Christianity. The last thing that some churches would ask of a candidate for such a position is, Are you Christian believer? Do you desire to co-operate in your sphere with the church's work of redemption? I have even known cases where the choir leader was a dissipated man, a frequenter of bar-rooms, a vulgarian who was not received

Digitized by Google

into respectable society. These are hard statements, but they are true. What the church music becomes under such dispensation can be easily imagined. How many a clergyman has come down from his desk after a Sunday service sad at heart because he felt that the serious impression he had hoped to make upon his people had been nullified by the exploits of the choir or organist! The intrigue and bargaining for showy singers which goes on just before the first of May in the churches of New York and other cities; the negligence that turns loose raw unthinking boys and girls upon the organ bench, with no fatherly injunction in regard to the solemnity of the office; the absurd "music committee" system which puts the selection of singers and the whole direction of musical methods into the hands of men who are utterly ignorant of music in general and of its adaptation to religious service;—these are some of the contrivances which bring the service music into a state at which the irreverent scoff and the judicious grieve. It may be that at the bottom of all this lies a lack of real respect for music which still characterizes us as a nation. At any rate it betokens a disregard of the meaning and office of music in divine worship. Out of this come trashy and flippant organ voluntaries, adaptations of florid operatic tunes to sacred texts, solo performances whose apparent object is to draw attention to the singer's voice and method, the envy and jealousy between choirs and among individual singers, the prostitution of the whole musical function to worldly vanity, a degredation which is often encouraged not only by the music committee but even by the minister.

It is easier to deplore these evils than to remedy them. Many who are conscious of them and bewail them see no hope except in a general enlightenment of the church members, which is apparently the most hopeless of tasks. Such a work, however, is not so formidable as it seems, for where the fault lies in thoughtlessness and ignorance an effort on the part of clergymen and choir leaders would certainly have a powerful effect. Doubtless it is often true that they are not clear in their own minds in regard to the nature and details of reform. Pious generalities in regard to the place

Digitized by Google

of music in worship are not sufficient. The more practical question comes, What particular style of music should be employed in the church? or is there any particular style that carries in itself a universal applicability? Church music should be religious in style—certainly, but what is a religious style? and in what historic form has it been incorporated? This subject is so beset with difference of opinion that I shall only attempt to advance a few propositions which seem to me true, and which at any rate may help to clear the ground for a nearer approach to the right principle.

The work of the church is two-fold. First, it strives to reach out after the ungodly, to arouse them to a sense of their condition and to draw them within the sphere of its own spiritual action. How potent music is in this work let the history of all great revival movements tell. History also tells the kind of music that exerts this awakening and proselyting power. It is a style that reaches down to the grade of culture already occupied by those upon whom it would act. It is always popular music turned to religious uses. Such was the transformed people's song which became the Lutheran Chorale; such was the psalmody of the French Calvinists and Puritans, the hymns of the Wesleyans, the Sankey gospel songs and the lively ditties of the Salvation Army. There is no question in such cases of musical culture, or an authoritative standard of propriety in church song; music is wanted for its immediate stirring power, and whatever exhibits such power is justified, provided it is not below the average intelligence of those to whom appeal is made.

But when the revival or mission has done its work, then the second task of the church begins, its permanent, unresting task—that of the spiritual education of those who are gathered within its fold. First, soul-winning, then soul-building. Now enters a new motive into the music of the church. No longer to excite curiosity or to attract the indifferent, but to unite with all other elements of the service to purify, to strengthen, and to elevate the faculties that lay hold on divine things. Now what music is most competent to execute this task?

Digitized by Google

Again, turning to history we find that the style of music that has proved most efficient to edify and to concentrate devotional effort has been that which bears no secular associations, which in its melody, harmony and rhythm, as well as in the source from which it comes, is most free from suggestions of worldly delights or passions. If this criterion were now to be universally adopted it would make havoc in the libraries of many choirs, but it would clear the ground of much that obstructs the path that leads to spiritual worthiness. It would do away with all adaptations from operas, or well known songs or secular themes, because such music excites memories which distract the mind, and which the new association of the religious text cannot immediately overcome. This standard would also exclude music which, without such definite associations, has an exactly analogous expression, and arouses impulses of gaiety and profane exhilaration by its very movement. There are certain kinds of melodies and rhythms, heard in hundreds of our churches every Sunday, which bear so plainly the stamp of the ball-room and the comic theater, that there ought not to be two opinions in regard to their introduction into the church. Such music need never impose upon earnest lovers of the service; however ostentatiously it may parade in ecclesiastical garments, it will betray itself by a worldly swagger which no disguise can entirely conceal.

All music of secular origin does not, of course, possess this inaptitude to church uses. There are many secular strains which by their serene and noble tone seem to lend themselves properly to the purposes of sacred texts. There are opera airs and choruses whose original words express religious sentiment—prayers and hymns which are churchly in coloring, usually beautiful and elevated. But these also come within the objection for this reason, that they are always associated with particular personages and scenes. These may be good in themselves, but in very necessity, they have not that universality and general application which church music should possess. When one who knows the opera hears this music there comes to his mind all the plot of the piece, the

Digitized by Google

characters, the scenery, the costumes, and all the accessories of the play. Such music is dramatic by its very definition, and dramatic music has no place in the church. For the same reason a great deal of oratorio music is not suitable for church use. Much of the best oratorio music is dramatic; that is, it is set to words that do not portray general experience, but the imagined experience of a character in a story. Public worship is common worship, and whatever is limited in time, place or application does not fit into that. For instance, I have heard in church the aria, "It is enough," from Mendelsohn's "Elijah." This song is certainly grand and pathetic, but its words refer to a particular event in Elijah's life, which has a logical place in the oratorio, but does not correspond to any experience of our own. When a singer sings this air he does not represent the worshippers before him, and if the choir does not represent the body of believers, does not express the common need and aspiration, then it has no excuse for existence.

Here then is a firm principle which cannot well be denied, and which will help everyone to come to a definite decision in many disputed cases. Church music—in which I now include words and tones—must be universal in its application, the text must refer to experiences and emotions which are not peculiar to the author alone, but which all believers share. Church song is the out-pouring of the inward life of the spirit—a life so lost in the divine that no one can claim it as in any way his own exclusive possession. Certainly each seeker after God has his own peculiar trials, temptations, spiritual defects and special needs,—let him lay these before his Maker in the privacy of secret communion; they are not the subject of common prayer or praise. All church song is in one sense congregational. All believers are one in respect to the need of a larger life and in the blessedness of a common redemption. There is a music which enters into this common motive, which intensifies it, lends it a more vivid self-consciousness, imparts to it a sacred joy, and by its heavenly flame helps to kindle the spiritual impulse which brings it to light. Music that

Digitized by Google

accomplishes such an end is proper church music, whatever its name or form may be.

The second rule of church music, that it should be restrained and elevated, follows naturally from the other; for music that is impersonal, universal and spiritually penetrating must inevitably be free from flippancy, sensuousness and passion. It will subordinate rhythm and nervous excitement to melody and harmony, and these will not disguise the sacred text or triumph over it, but will illuminate and magnify it, and carry its inspired message immediately to the heart. Such music will symbolize not only the beauty of religious ideas, but also their solemnity and their majesty.

Beyond this point I do not care to go. In what historic school or epoch is to be found a precise and authoritative model I will not attempt to say. Let the Gregorians and their adversaries, the advocates of boy choirs, quartet choirs, unaccompanied choirs and of exclusive congregational song, the partisans of psalms *vs* hymns, the purists and the compromisers, fight out their battles by themselves. There can never be general agreement on points like these, for varied conditions require varied applications. Least of all can the Presbyterians, Congregationalists, and the other non-liturgical bodies establish any precise and unvarying standard to which church composers can be urged to conform; for not only is there no authority which could carry such behests into effect, but these churches cannot claim any historic form which bears the moral weight of tradition or association of churchly glory. The Catholic music reformer points to the ancient Gregorian chant, and those masterpieces of church art of the sixteenth century which all the world venerates. The Episcopalian has the Anglican chant and the anthem, freighted with the associations of three eventful centuries. But the only hereditary possession of the churches that have diverged from these is the crude psalmody of the early Calvinists and the Puritans. Professor Spitta says that a true church composer must not only have religious feeling, but he must also be permeated

Digitized by Google

with a sense of the grandeur of the church as an institution. Now the churches in question make no claim for reverence as institutions. Neither can they have any genuine liturgical music of their own, a distinctive style growing out of their special and peculiar forms and usages, conditioned by them and dependent on them for its proper effect. They have never had a school of composers of their own, and probably never can have; they must always be borrowers of other men's property, which must always lose some of its original power in the transfer. This fact makes any reform in the music of these churches peculiarly difficult, for the advocates of such reform can never agree together in respect to details, and their ideas must always seem to others vague and unconvincing from lack of any definite standard.

Yet they must be content with this vagueness, for the general principle is still definite enough to cure at least the most flagrant evils which exist in the musical service of our churches. It is perhaps sufficient to assert that there must be no incongruity between the service of praise and that of prayer and exhortation. In the declaration of this principle it is not necessary to go to extremes, and the reformer must not overlook the inherent nature of music as an art. It is futile to attempt to draw a strict line of demarcation between sacred music and secular, denying that they have anything in common. Church music has always derived suggestions and qualities from secular music, and she may even acquire an added efficiency from so doing, only she must always absorb these qualities into her own pure substance and make them to minister to her higher activities. It is by no means necessary to deprive church music of life and beauty; zealots have often tried to do this, but they have only defeated the very end and aim of church song. It is as though one were to insist that a painting of a sacred subject should be ugly in drawing and color, lest the mind be diverted from the theme to the artistic treatment. No, let the singing of the choir be as beautiful as perfect voices and skillful handling can make it; let the choir of modest powers attempt only what it can do well;

Digitized by Google

but let all seek out music that gives the most beautiful and moving expression to the holy impulses of the heart. Happily there is no need of going outside of Christian effort for music that will satisfy the natural desire for beauty. Rowland Hill said that the devil ought not to have all the good tunes, and this pungent saying has been perverted into a justification of the use in the sanctuary of strains that belong to an environment from which the worshipper desires to escape. But there is no need of borrowing music from the opera house or the concert hall. The treasure of music that has been written strictly and alone for the service of the church is so vast, and contains such countless gems of beauty and artistic finish, that anyone who professes to find it inadequate betrays either his ignorance or an utter lack of enlightenment in regard to the true requirements of sacred art.

It is of very great importance that ministers and choir leaders should be aware of the nature of these problems, and of the means by which this fascinating art of music may be made to serve the highest purpose for which the church exists. They should know something of the experiences of the great historic churches in their dealings with this question, the special qualities of the chief historic forms of church song, and the nature of the effect of music upon the mind. But how many clergyman and choir masters are grounded on these matters? And what are the theological seminaries and musical conservatories doing to disseminate intelligence and right conviction on this subject which has such intimate relation to the higher life of the church? In the seminaries lectures are given on hymnology, and liturgiology, but what are hymns and liturgies without music? In the conservatories organ playing, singing and chorus leading are taught, but always from the artistic side, rarely from the point of view of their adaptation to the spiritual demands of the church. Every denomination needs a St. Cecilia society, to teach the churches the spiritual power that lies in the true church music, and the mischief in the false, to arouse church members to a sense of the sinfulness

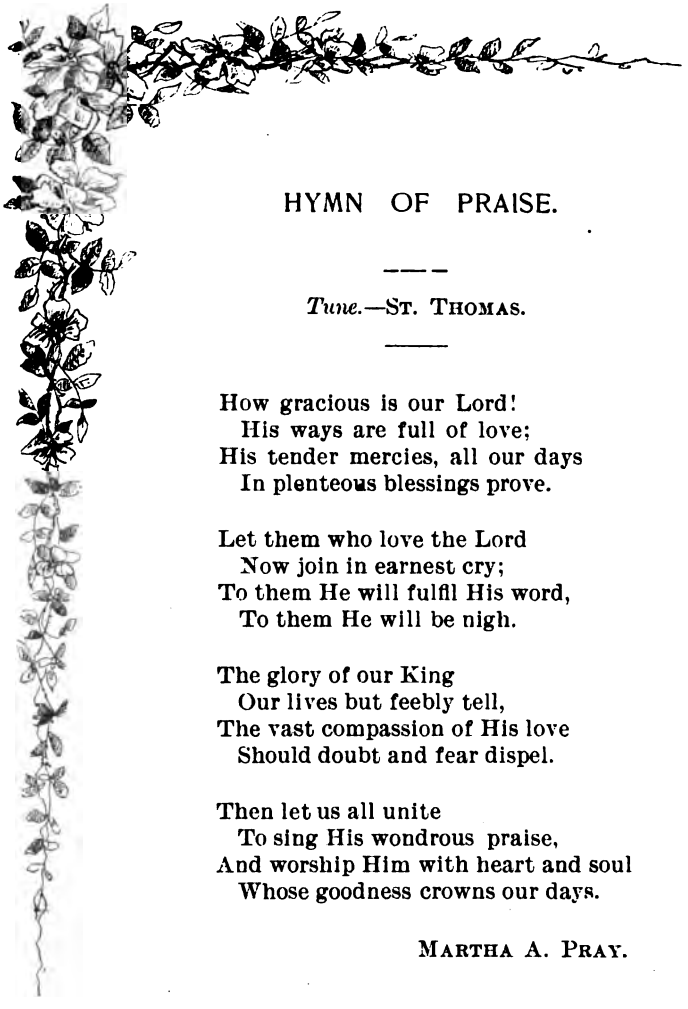
Digitized by Google

of the incongruity between the service of praise and the service of prayer, and to show by precept and example how they may be commingled in a holy unity. There is a promising field for such endeavor. A vast amount of the music of the American churches is artistic, but in no sense sacred; and a vast amount is neither sacred nor artistic. Nowhere is the crudity of the American musical taste more apparent than in the churches. A reform here would breathe a new spirit into musical culture of every degree. But the question is infinitely more important than one of aesthetic education. It concerns the efficient employment for divine ends of that mighty instrument which has a power second only to that of eloquence to move the hearts of men. The experience of mankind and the instinctive prompting of the intellect testify that there is a music which has the magic power to open the heart to the entrance of divine truth. It is surely worth the care of the churches to search it out and enforce it rigidly and consistently, that they may be no longer deceived and corrupted by those strains which, however good in their proper sphere, enter the sanctuary only for sacrilege.

EDWARD DICKINSON.

Oberlin Conservatory of Music.

Digitized by Google



HYMN OF PRAISE.

Tune.—ST. THOMAS.

How gracious is our Lord!
  His ways are full of love;
His tender mercies, all our days
  In plenteous blessings prove.

Let them who love the Lord
  Now join in earnest cry;
To them He will fulfil His word,
  To them He will be nigh.

The glory of our King
  Our lives but feebly tell,
The vast compassion of His love
  Should doubt and fear dispel.

Then let us all unite
  To sing His wondrous praise,
And worship Him with heart and soul
  Whose goodness crowns our days.

MARTHA A. PRAY.

Digitized by Google

* MUSIC AS A UNIVERSITY STUDY.

By Prof. Waldo S. Pratt.

Mr. President, Ladies and Gentlemen:—

THE invitation that brings me here to-night is, so far as I know, an unprecedented compliment to the dignity of the art of music. The rarity of the privilege afforded and the magnitude of the duty imposed I think I fully appreciate. I have a peculiar sense, too, of my own unfitness fully to meet the requirements of this occasion. Had I not known that you were already aroused and at work upon the problem of music in your university life, and that your interest in the subject lay in the same direction as mine, I should have hesitated to appear before you. Let me say here at the outset that I do not come especially as a musician, infatuated over his art, eager to champion her on every arena, and hotly ambitious to see her seated on every throne of eminence and fame. I am far from being a partisan advocate, pleading an eccentric cause and straining the resources of argument to carry a point. I am simply an inquirer, like yourselves, from the educational rather than the musical point of view. The question is not what room may somehow be forced in a university system for music, but how a university from its own point of view must naturally regard music. I do not know how many or how few of you are personally interested in music; but I know that an assembly on the grounds of this noble institution must be personally interested in higher education. I venture to believe, therefore, that we start in entire sympathy and shall be able to look each other cordially in the eye to the end.

The first question that an educational inquirer asks about

* An Address delivered on May 14, 1894, at Cornell University, at the request of the President of the University, and under the immediate auspices of the Cornell Musical Union.

Digitized by Google

music is one that comparatively few musicians would think of asking. This question is, whether or not music, viewed in its totality as a form of human activity and as a part of civilization, has a strictly scholastic or scientific value and importance. The range of topics already conceded to have such value and importance is large and constantly increasing by subdivision within its chief departments. We have a great variety of sciences—as of inanimate objects and forces, of life and living beings, of man as the highest of living organisms, of man's leading activities and productions, and of society and its institutions, not to mention those that take hold of spiritual and supernatural realities. Many topics within these several categories have won their place in cultured thought, and are readily counted as legitimate parts of a university system. But whether any of the fine arts, or all of them together, have this kind of scientific importance is to many minds a doubtful question.

I suspect that much of our thinking in this direction is led by those who are actively engaged as art-workers. The professional painter, sculptor, actor or musician is apt to be a trifle impatient with this query. He says shortly, "If you have taste and genius for some kind of art-work, you ought to become an artist. The technical training through which you must go is in itself a liberal education, so liberal that when you have achieved mastery in it you will be at least the peer of any scientific worker. But being an artist and being a scientist are two wholly different things. Science is doubtless important, but it has little to do with art." To men who think thus, the place of painting or music, for example, in the world of thought and in education is radically different from that of the more usual disciplines. Some such minds go to the extreme of feeling that the question we are now raising is almost impertinent or nonsensical. There probably are art-workers who have no practical conception of a science or philosophy of their art; or even of a history of it in the strong sense of the term. And similar ways of thinking are somewhat widely prevalent in some form among people generally.

Digitized by Google

Now, this contention of the average art-worker is of course partly right. There cannot be any highly developed art except as there have been and are many artists, working wholly as artists. The impulse that makes them artists is a different impulse from that which makes other men scientists. But I need not argue in this presence that the contention is also narrow and partly wrong. The fact that some generations of artists have lived and labored to bring their art to a high pitch of perfection, with perhaps a myriad of notable works, testifying to the existence of relatively permanent and universal canons of conception and execution, capturing the delighted attention of many thousands of persons, and thus exerting an appreciable influence on individual character and on society,—this very fact indicates that a body of phenomena has come into being that is fit for and that demands the most thorough scientific, historic and philosophical consideration. Such consideration must and will take place, the incredulity as to its value on the part of certain artists notwithstanding. Furthermore, even artists know that much of their best work is closely conditioned on progress in intellectual life outside of the technical domain of their art, especially in the furnishing of materials and implements, in the growth of popular appreciation and standards of criticism, and in the supply of the whole atmosphere in which artistic conceptions move and live. Indeed, when the analysis is pressed, it appears that the artistic process itself, the actual employment of the resources of expression in the embodiment of conceptions, proceeds according to fixed laws or principles, which are themselves open to scientific and philosophic scrutiny. Science, then, in the large sense of the term, takes hold of art at many points,—of its foundations and circumstances, of its formal processes and constituents, and of its whole circle of products and influence.

There is a long period, to be sure, in the unfolding of every fine art according to its own essential vitality when the part of science in it and in regard to it is too indistinct or too unsettled to be particularly important. But as the art

Digitized by Google

attains something like maturity, what we may call its scholastic aspects become defined; and, once defined, they steadily grow in significance. The question regarding music in relation to higher education, then, is simply this—Has music become so developed that, like architecture, like painting and sculpture, and especially like literature, it offers a considerable and fertile field for scholarly research, instruction and publication? If not, a University, as an organized institution for research, instruction and publication, may rightfully ignore it altogether, or simply set it in some humble, adjunct position. But if music has thus developed, then a university, by virtue of its constitutive principle, is bound to recognize it, providing suitable facilities for its exposition and explanation, so that students going forth into the world may have some rational and useful grasp on what has come to be a substantial factor in culture and civilization.

It is certainly true that music has been late in demonstrating its right to rank among the chief of the fine arts. Though one of the oldest of the arts, she is also one of the newest. She is old in that she seems to have made her home among primitive human life everywhere. She is new in that the world of modern culture has not had reason to acknowledge her until within the last four generations. Probably not until the time of Beethoven, who died in 1827, did music fully exhibit her power to penetrate deeply into the complexities of modern emotional life and to take firm hold on the modern heart. Perhaps not until the time of Schumann, who died in 1856, did music as an object of thought so loom upon the horizon of culture as to attract the attention of many minds of the highest calibre. And perhaps not until the advent of Wagner, whose famous career closed almost exactly eleven years ago, was revealed the potency of music in its most complex and intense forms to sway the enthusiasm and evoke the passionate admiration of great numbers of devotees in all civilized lands. Music is pre-eminently *the* art of the nineteenth century,—that which distinguishes it artistically from other centuries. And those who know the object best are inclined to wonder

Digitized by Google

whether even this ascendancy is more than the dawn of a higher splendor yet to come.

But if this were all that could be said, the point before us would still be in doubt. Even a vast outburst of productiveness and a brilliant leap into world-wide notoriety during the past hundred years might not be enough to raise music into scholastic and educational importance. The musical movement of the century may be a popular craze, shallow and evanescent. The cool critic must ask further whether or not this extraordinary extension of music has begun to prove itself worthy of scientific handling in the best manner of modern scholarship, and also whether or not there are signs that the present apparent power of music in certain quarters is but a single manifestation of a profound and universal power. The full answer to questions like these would take many evenings. I can only cite a few scattered illustrations, and ask your indulgence for the dogmatism of my inferences from them.

Regarding the scope and character of the scientific treatment of musical problems already on foot it will be enough to remind you of some of the literature now accessible. Helmholtz's famous treatise on "The Sensations of Tone" [1863] stands at the head of a large group of inquiries into the purely physical and physiological relations of music, which run back to the very beginning of the century. The multitude of minute investigations that have perfected the modern piano, organ, orchestral and band instruments belong to an allied class. Richter's series of manuals on Harmony, Counterpoint, and Fugue [1853-72], and Reissmann's "Text-Book of Composition" [1866-71], may be taken as mere specimens of an extensive array of scientific works on the constructive or architectonic side of the art. Klauser's "Septonate" [1892] is a remarkable American book on a single topic in this field. Many special manuals, like Berlioz's "Instrumentation" [1844], Bussler's "Form" [1878], Lussy's "Musical Expression" [1873], Christiani's "Pianoforte Playing" [1886], might be mentioned as illustrations of practical, but also scientific works of note.

Digitized by Google

Hanslick's well-known brochure on "Musical Beauty" [1854] is the most read of the many works on musical æsthetics, the more profound of which are the various publications of specialists like Riehl, Köstlin, Engel, Gurney, and the like. The great musical biographies, like Jahn's "Mozart", Spitta's "Bach", Thayer's "Beethoven"—marvels of erudition—are all of recent date, and their number is steadily increasing. Genuine historical scholarship of the first order, like that of the Bellermanns, Coussemaker, Westphal, Ambros, Von Winterfield, Naumann, Ritter, and many more, is also all of the present day. Musical encyclopædias, like the monumental works of Fétis, Mendel, Riemann, Kummerle, and Grove, belong to this same productive period. The home of all this splendid growth has of course been Germany, but France has not been far behind, nor has England; and now America too is finding a place in the general progress of thought and publication. If it were possible for me in one or two sweeping generalizations to delineate before you the entire reach and depth of this scientific musical literature, I believe that you would feel with me that the scientific interest of music had already been conclusively demonstrated. And if I had then the skill and insight to unroll before you the still greater opportunities that await future investigators, calling for the exercise of the keenest acumen, the strictest method, and the widest knowledge, you would also feel with me that only the outer circles of this noble empire of thought have been traversed as yet.

But there is another still more important point here. The prosecution of historical research has brought to light the almost unexpected fact that the apparent recency of music is an illusion, and that, so far from being a modern fad, or even the mere product of modern conditions, the music of the nineteenth century is the direct, lineal descend- of that of earlier times. The continuity of the development of our musical systems, scales, styles and products from those of previous periods, even back into the early Middle Ages and into Greek and Egyptian antiquity, is already

Digitized by Google

clear. Further light on this is constantly appearing. Then the truly immense progress that has been made, notably in Germany, France and England, in breaking down the artificial limitations that tended in the last century so much to make music merely an item in the luxury of a privileged class, instead of the constant delight and inspiration of the mass of the common people, has emphasized the really universal applicability of music as a factor in social life from top to bottom, and even the world around. Scholarly thought is rapidly coming to the view that many a speculative dream of the philosophers, representing such different tendencies as Plato, Hegel and Spencer, for example, probably, after all, has some relation to reality. Even most unmusical men are acknowledging with surprise that music has been and is and is likely to be a constant power of mysterious intimacy in the moulding both of the individual and of society. The drift of thought in this direction among advanced students of pedagogy, like Stanley Hall, for instance, is unmistakable. In short, music appears through all the history of civilization as a living and growing art, adapting itself with marvelous versatility to different periods and peoples, and always pushing most to the front where the energy of thought-life and of soul-life is most intense.

If these two theses are true, that music has already awakened a decided and fruitful scientific, historic, and philosophic activity, and that she has been and is likely to be in close, vital touch with the nerve centres of human culture, then the attitude of the higher education to her cannot in justice be other than that of cordial interest and of enterprising furtherance. From the point of view of the university as the organ of the higher education, the time has gone by when the question as to the scholastic importance of music can be safely said to have two sides.

But now we must press our inquiry further. A university is not simply a scholastic machine. It is a miniature society of living persons, peculiar, no doubt, in its lack of stability and in the exceptional intensity of its mental life, and yet having the usual aptitudes and needs of

Digitized by Google

society at large. What music is to the great world without, it must in some measure be to the lesser world within, if the latter is the preparation for the former that it aims to be. We are living in an age when education is more and more being widened in its scope, so as to include the culture of the whole man, physical as well as mental, aesthetic as well as intellectual, religious as well as moral. Under this principle various fine art topics are appearing in University systems, and also in school systems of every grade. The general principle needs no enforcement here. The question before us is as to the peculiar utilities of musical culture to the personal life of those who enjoy opportunities for gaining it. I shall have to content myself here with simply a few selected points, with a special word at the end about the natural kinship between music and one of the disciplines already universally recognized and in process of extensive development.

It is useless to consider the scholastic aspects of music entirely apart from its artistic aspects. They cannot be divorced in fact, however different may be their pursuit. The science of music starts from the art and returns into the art. When music appears as a factor in education, therefore, room must be made for some sort of technical treatment of it in connection with the scholastic. From the educational point of view it is important to remember that technical music involves rigid intellectual discipline. There is a popular notion that musical study lays no severe tax upon the logical faculties, that its pursuit must always be of a dilettante or capricious sort. I could only wish that all who are afflicted with this notion might have to take a course in harmony or in fugue-playing under a master. There is too much music teaching, to be sure, that has no intellectual backbone. But such is not the teaching that you find in all our leading music-schools. The newer conception of what constitutes true mental discipline has penetrated deeply into all forms of musical work, as many a weak-minded, lazy or sentimental aspirant for musical honors is finding to his cost. The truth is that, given a certain

Digitized by Google

amount of natural aptitude, there are few subjects now in our college curriculums that are intellectually more exact or exacting than the higher branches of musical theory and and interpretation.

I can merely mention the hygienic utility of vocal music, though both the general principle and its special bearing on the development of the organs of speech are to me peculiarly alluring topics. Let me simply register here my conviction that one of the great needs of our American schools is of universal and thorough vocal discipline, issuing on the one side in correct and useful habits of speaking and on the other in equally correct and useful habits of singing.

I should like to linger over the specifically emotional value of musical study and of even casual contact with musical works. The tremendous emotionality of music is so obvious that it makes many persons doubt its safety for general use. I grant that the abuse of emotional stimulation, like the abuse of electricity, has grave danger. Yet emotion lies close to the inmost springs of character. Culture in music as one of the fine arts, all of which depend on high emotional activity, does not of itself make characters fine or noble—only extremists claim that. But such culture does give a sensitiveness and intensity that are of the profoundest importance in character-building. The musicians who have made a wreck of their lives are perhaps as conclusive proofs of this as those who have sailed into the haven of an unsullied fame, like Bach and Mendelssohn. No one who is sympathetic with young people can fail to note the softening and mellowing effect that well-conducted musical study produces among them, preparing the way as hardly anything else can for the higher moral and religious experiences. As illustrations of this, it would be pleasant to speak at length of the wonderful work wrought by Mr. Tomlins in the public schools of Chicago, or the famous results of the Tonic Sol-Fa movement among all classes of people in Great Britain.

In this connection, let us not fail to observe the fact that a familiarity with masterpieces of music is a mental posses-

Digitized by Google

sion of no mean magnitude. The cultivated man nowadays must be intimate with the signal achievements in every field of human effort. Surely the oratorios and operas, the sonatas and symphonies, the songs and tone-poems of the great composers are such signal achievements. Not to know them is to be but half-informed and half-sympathetic not only in the special realm of music, but in the general empire of human life. We are at least too proud not to have some vivid sense of the Cologne Cathedral, the Sistine Madonna, the Hermes of Praxiteles, "Hamlet," "Romola," and scores of similar works. So it is rapidly becoming a shame as well as a misfortune not to have a vivid sense of some of Bach's fugues, Beethoven's Fifth Symphony, Mendelssohn's setting of the character and work of Elijah, Schubert's song-cycles, Rubinstein's stupendous tone-poem on the Ocean, Wagner's music-dramas, and long lists of musical triumphs of the first magnitude. The profitable understanding of these works cannot be gained from merely casual hearing. It must come as the result of training in habits of observation, of analysis, and of sympathy, such as only systematic study can give.

I need not dwell on the bearing of musical facilities on the current social life of a great university circle, such as you have here. The value of music as a mere rational recreation is not to be despised. Its power to be a common object of pursuit for minds of very different qualities, so as to offer a ground for united and sympathetic coöperation, is worth noting. Its call under favorable circumstances for the appearence of diffused social enthusiasms may have important utilities.

But I must not neglect to call attention to the fact that musical culture, more than any other kind of culture, is dependent for its highest effectiveness on social and economic conditions that are attainable only where people are massed together in some numbers. The study of music in a fruitful way requires facilities and a personal constituency of exceptional size. The training of an isolated pupil in some technical branch can go on almost anywhere under a

Digitized by Google

good teacher. Geniuses can do wonders by themselves. But for the average student there must be a real contact with the musical world in its length and breath. His mind must be opened and uplifted by knowing the art on its nobler and richer sides. He must hear many artists, he must examine many masterpieces far beyond the reach of his own interpretation, he must steep himself in concerted music of every variety, chamber, orchestral, choral, dramatic. To meet analogous needs in other subjects you establish large plants,—work-shops for industrial engineering study, experimental stations for agricultural study, laboratories for physical, chemical, and biological study, museums for historical and other study, and libraries for the use of books. Similar facilities for musical study require similar expenditures, especially in the way of the actual demonstration of musical facts on the large scale. Such demonstration is impossible except where there is an institution or a compact community able and willing to maintain them.

For the best culture, the student not only must have the chance as a passive auditor to listen to such demonstrations, but he must live in a community where such work is in some way participated in by himself and his comrades. A social atmosphere of interest and personal work is a mighty educational force, one that music conspicuously needs. The time was when musical students in America had to go abroad for this invaluable stimulus. This is now no longer necessary. We have our own musical centres, with their organized resources and institutions. It is a reasonable question whether all our large universities are not proper places to become in some degree such centres for musical and other artistic work as they already are for scientific and literary work. Their leadership in popular culture is already assured. Does this not carry with it a special responsibility to find new ways of exerting their peculiar power? That a branch of culture is novel or special may be the strongest reason why a university, with its compact inner social life and its wide influence outside, should aim

Digitized by Google

to secure a legislative headship in it. In the matter of music, it is clear that its utilities to the social microcosm of a University will only become conspicuous when the university uses its social resources to develop such music as no individual or scattered community could hope to enjoy.

We may now inquire whether there is not one side of university work, already developed, which has at least an analogy with music, if not a close kinship with it. I incline to believe that the true relation of education to music will not be clear until our thought dwells more deeply on the similarities between music and what we call literature. Education is seeing more and more the central importance of the study of literature. May it not be that the same importance belongs to music?

Of course it is often assumed that music is largely, even exclusively, an objective or impersonal art. This means that its prime end is the manufacture of external forms of tone having a certain charm or wonder in themselves and apart from the personality from which they come. This view is certainly fostered by many nominally representative facts. Most street-music, some home-music, and much concert-music belongs to a class in which the sensuous and objective side is dominant. The measure of success in such music is the mere physical gratification or the mere curious amazement it produces. Such music tends always toward the spectacular and sensational, toward displays of mere dexterous virtuosity, toward styles of composition and of rendering that serve a merely luxurious or even ignoble spirit. But only a slight historic knowledge shows that this is not the higher and typical side of music. Every genuine music-student knows that properly music is one of the most subjective and personal of the fine arts. The effort of the true composer and the true interpreter is to utter himself and thus to communicate with other selves. To him melodies and harmonies and rhythms are a real language. Music that is not thus personally expressive is either debased or counterfeit currency. The ubiquitous hand-organ jig, the tawdry theatric song or dance, and too

Digitized by Google

much that parades in fashionable circles as high art, are not typical music, any more than the cuts in a comic paper are typical delineation or a Punch and Judy show is a typical drama.

There is a Boston singer who is devoting herself just now to giving recitals of folk-songs and their derivatives. She begins with the simplest and most naive of the ballads of the common people, such as were abundant in Germany three to four hundred years ago. Her one purpose is to show how close to the heart of man music has always been when uncorrupted, and how such heartfelt music passed over gradually into the highly organized songs of the romantic school. Her renderings are entirely devoid of showiness either of matter or of manner, and the grade of song at first illustrated is avowedly humble. It is refreshing to see how the universal instinct of musicians and of people generally seizes on the result and exclaims, "Here is music, real music, music that is a voice from the living human soul!" As she sings, you see not only into her own noble self, but there are set before you actual men and women of a bygone age, and you touch them heart to heart.

What is here seen in one form of music is possible in all. The music that rules the musical world, that commands general admiration, and that will endure in sympathetic renderings to ages beyond our own is always that which makes a genuine and substantial revelation of the inner human life. Its power lies in its appeal to that life latent in performer and listener alike. Those who have fairly used the means for testing and weighing this power must come to believe that it is intense and profound, and that it is singularly fitted to serve in the awakening and nurture of the most precious and etherial of the capacities of the immortal soul.

This line of reasoning is often crossed by the objection that music is too intellectually indefinite to convey intelligible or profitable impressions. There is some force in this. Yet it comes too often from those who by their own confession

Digitized by Google

have never learned even the alphabet and simplest syntax of musical utterance. A similar outcry over the emptiness of French literature from those who cannot read French would be laughed into silence without mercy. After yielding what is meet to this and other objections, the main doctrine remains undisturbed that music is a true language and its works a true literature, setting forth in terms uniquely universal certain of the realities of the inner life of man, and so addressing the perceptions of the hearer as to call forth from him a response in kind. This is not the place to argue this point at length. My own belief is that in the last analysis music will be found to be more nearly akin to the higher kinds of literature than any other of the fine arts. Indeed, literature is a fine art, chief and queen of all; and music is her sister. As I look back over my own experience, I see that this view has been abundantly substantiated. As I try to analyse the phenomena of music in the history of human society, I find confirmations of it on every hand. When I essay to estimate the utilities of music from a strictly educational point of view, my whole thought is radiated from this centre. Whatever brings to light the hidden things of the soul, and clothes them in forms that captivate and overmaster the percipient by their essential beauty, and thus contributes to the establishment of a profound and enduring sympathy between men of differing races and periods,—whatever does these things, must have some strong claim upon the attention and effort of the higher education everywhere.

Music has already been taken up by several of our leading institutions. Harvard and Yale both have professors of music and regularly framed courses in higher composition, with lectures on certain historical topics. The University of Pennsylvania has gone at least as far. The University of Michigan has an extensive School of Music as a part of its system of affiliated schools. The Boston University has a legal connection with the New England Conservatory that technically puts the latter in the hands of the University. A great number of colleges have similar musical facilities. Most conspic-

Digitized by Google

uous of these are Oberlin and Smith, perhaps, though Syracuse, Wellesley and Vassar in the East are not far behind, and probably a number of Western colleges ought to be specially mentioned also.

The kind of courses provided in these several institutions varies considerably. In many of them the emphasis is naturally laid upon the purely artistic aspects of the matter, occasionally in a way almost trivial and plainly transitional. The tendency everywhere is to bring gradually into prominence scholarly work of an advanced grade, such as can be reckoned in terms of examinations and degrees. The time has not yet come, perhaps, for the fullest ideal treatment of all sides of musical science. The immediate demand of students for accomplishments in musical production and for equipment for teaching in a small way has controlled the educational supply to a notable extent. Here our enterprising music schools, like the Metropolitan College of Music in New York, are rather outstripping the Universities. But sooner or later all will come to a breadth of view and a many-sidedness of policy that will leave little to be desired. To one who will attend the meetings of such organizations as the Music Teachers' National Association, or will turn over the pages of such journals as "Music" or "The Music Review", or will acquaint himself with the work of leading teachers in all parts of the country, it will become apparent that we are in the midst of a strong current of educational progress in regard to music on all its sides. This progress has not thus far been specially nucleated in our best known institutions of learning. It has come to pass under influences too diffused and impalpable to be readily stated. But the net result is unmistakable for significance and promise. It contains a lesson which the colleges and the universities must in time consider in full, as they already have in part.

Turning now from this merely cursory reference to what is being done in some of our institutions, I have been asked to say a word about what would seem to me a right and practical way of organizing a university department of music here at Cornell. I naturally shrink from attempting

Digitized by Google

this sort of advice. I certainly should not have offered it of my own motion. I do not know the local conditions of the problem here. My whole way of thinking may be different from that of many who are as earnestly interested in it as I am. Some of my views may have the look of antagonizing or criticising much that has been wisely and well done here or elsewhere. But apparently the question is a fair one, and with this much of apology I will hazard a few suggestions.

The steps that at once present themselves to my mind I will name in order, of course without considering the pecuniary difficulties that they involve, concerning the removal of which I certainly have no wisdom.

1. The establishment of a professorship of Music, a full professorship, with the same dignity and the same rights of assistance from associates and instructors as the chairs of English Literature or of Greek, for instance. This professorship might perhaps not be filled at once, even if some lesser places in the department are; but it ought to be constituted early both to declare the serious purpose of the university and to furnish a centre of unity on a high scholastic level.

2. The discovery of a man to fill this chair. This is the most critical step of all. The ideal university professor of music should have standing among musicians of course. But whether he be a brilliant demonstrator himself seems to me of less moment, though gifts as a performer or composer will be splendidly useful. He should be warmly interested in many sides of musical work, and have a just sense of their gradation. He should have a high standard of scholarship, not only in composition and technique, but in all the branches of musical science and history. He should not only be a man of liberal culture outside of music, but one distinctly identified with education in the large sense. He should be able to enter cordially into the general life of the University, seeking first of all to handle his department as a part of that life and thus closely to affiliate it with other departments. He should

Digitized by Google

be a man of sterling character and personally identified with religious life, since music and religion touch each other at so many points. He should have executive wisdom and capacity strongly developed. In my view, it would be better to put up with some lacks in technical or demonstrative resource than to get a fine artist without scholarly or organizing ability. Probably the appointee, when found, should have leave to spend some time in special preparation.

3. The planning and gradual accumulation of necessary apparatus. This means some instruments, depending on the technical work to be undertaken. It means a somewhat large library, first of music itself, scores and standard editions, and next of works on music. It means at least a small museum, illustrating certain points in the history of instruments. It may mean in time a special building for teaching and practice.

4. The allowance of a reasonable time in which gradually to mature plans, to secure expert assistants, to organize courses, and to articulate methods with existing conditions. Something tangible could be undertaken at once. Leading lines of work could be got under way in five years; but a well-rounded success ought not to be expected even then. The reason for this, and for several suggestions below, is that the truly scholastic treatment of music is not yet systematized. We have many excellent music schools; but they hardly furnish a type for a university department. Music teaching, like teaching in some other fields, badly needs a thorough division and organization into primary, intermediate and higher grades. In default of such a system, a university department would be forced for a time to do much work not properly belonging to it, and would be forced also at several points to construct its policy absolutely *de novo*.

5. First things to do. I should enumerate four varieties of first undertakings, part of which would be more or less temporary or provisional, to be dropped whenever other schools took them off the hands of the University, as they

Digitized by Google

ought in time to do. (*a*) Graded classes in singing, beginning with sight-singing and other rudimentary work, if necessary, and culminating in clubs for the progressive study of part-songs, cantatas and oratorios, not so much for performance as for familiarity with the world of choral music. (*b*) Private instruction, so far as competent teachers could be secured and promising pupils appeared, in the technique of singing and playing various instruments. The emphasis here, as before, should not be on making performers, but on supplying the means of mastering the literature of music at first hand. It might be hoped that this work should somehow culminate in facilities for a knowledge of ensemble and orchestral playing. (*c*) Lectures on musical history or theory, more or less illustrated, and not too technical at first, but steadily pointing toward the true university courses to be mentioned in a moment. (*d*) As many recitals and concerts by first-rate artists in any field as might be feasible, with a view to laying foundations for a discriminating taste and a high standard of musical interest. All such performances should be made intellectually profitable by means of accessory lectures and by special programmes of the syllabus sort. If they could be arranged in systematic courses, so much the better.

6. Much of this work, as I have said, would be provisional. The ultimate lines of effort to be continually aimed at are of a different grade. Most of the above work could not be made an integral part of the university system, and could not be tested by examinations or rewarded by degrees. Some forms of such accessory work probably would be needed for many years, and might have a permanent utility. I have accordingly included it in my list of ultimate work. (*a*). General popular classes, lectures, and concerts, designed to furnish laboratory and museum elements to the deparment, and to maintain a diffused appreciation of the extent, richness and popular power of music as a part of culture. (*b*). Technical courses for picked pupils in the highest grades of artistic productiveness, both in performance and in composition, so constructed as to be counted as regular

Digitized by Google

University courses, leading up to suitable degrees, the highest being Doctor of Music, all awarded in ways analogous to those in vogue for the best professional degrees. (*c*). Strictly intellectual courses, academic and advanced, in all the leading aspects of musical science. These courses largely belong to departments now existing, and could doubtless be supplied by instructors now in service, but they would best be controlled by the musical department, since they all involve technical musical knowledge. The groups of topics of this class may be stated thus:— Musical Psychology, the analysis of the mental side of all musical processes; Musical Physics, the investigation of the materials and implements of music, including Vocal Physiology in part; Musical Poetics, the sciences of composition and exposition; Musical Aesthetics and Criticism, the systematic consideration of the appreciation and effects of music; Musical History in all its manifold branches; Musical Pedagogy, the normal side of the subject, the preparation of text-books and books like dictionaries, of which there is a crying need in English; and last, but not least, Musical Practics, the sociological applications of music to things outside itself, as to the problem of child-nurture, to emotional hygiene, to mental culture as a whole, to civic amusements, to religious worship in its many forms, and so on indefinitely. The aim in all these should be to stimulate original investigation for publication, so as to make substantial contributions to the world of knowledge. These courses should have a true university status, leading to the usual degrees, the highest being Doctor of Philosophy.

What I have here sketched is a daring ideal, no doubt. Not all features of it are equally practical. Several are conditioned on success in others. Some are exceedingly novel and even impossible at present. But the uncertainty of a part should not be allowed to discourage thought about the rest. Certainly the lasting value of whatever is done will be enhanced by beginning on large lines and with lofty purposes. A start made in merely an expediential or traditional way is likely to lead to a limited, if not a trivial, result.

Digitized by Google

But a deliberate development of the higher education in the direction of music stands a fine chance of making an epoch. The new era of music as a part of education is sure to come—it *is* coming. But it needs to be directed from established educational centres.

But let me hasten to add that I earnestly deprecate any flourish of trumpets over such an enterprise. It should begin quietly and even humbly. Its foundations should be laid deep, its detailed plans should be sharply scrutinized, its unfoldings should be prudent, tactful and organic. It should claim nothing but what it has done. But from the very beginning it should fasten its hand like a vise on lines of policy that will for years to come keep it progressive and masterful in the spirit of the higher education that we may hope will characterize the twentieth century in America.

Digitized by Google

GOUNOD AS AN AUTHOR OF SACRED MUSIC.

II.

In this passage the voices of tenors and soprano in unison serve merely for filling up the harmony.

But the passage is repeated until at last it ends with the following cadenza, which we meet in "Faust" almost a dozen of times:

After the concerted *Gloria* we have the stretto Finale of the *Credo*, in which the voices founded in a grand unison are treated far more nobly and majestically than in the *Gloria*. Yet there is to be lamented the melodramatic lyric of the *Crucifixus* and *Et Resurrexit*, so little in accordance with the character of the first theme.

The vague sensualism, already deplored, reaches its most complete manifestation in the *Sanctus*, constructed purely of two or three different pedal points, upon ascending and descending scales freely and chromatically harmonized, and in the *Agnus* in a still more profane manner. This last, as also in the Mass of the Angel Keepers, ends with an Amen. Why? Is this another evidence of Gounod's authority to modify the liturgy authoritatively, as Saint-Saens has written?

Digitized by Google

The sacred text does not contain such a word. Why then should Gounod introduce it?

* * *

The observations which (by the authority of others) we have made that the sacred music of Gounod is too chromatic, has a new confirmation in the Kyrie of the Mass of the Angel Keepers, abounding with altered chords, which with the usual pedal points conceal the absolute poverty of the conception. In the *Gloria*—rhythmic repetitions of similiar passages, as we find in other masses—the reduplication of parts is continual. And yet it is easy to demonstrate that they are to the detriment of the sonorous strength of the ensemble, by reason of the complete elision of the sounding consonants. In the *Et in Terra* the harmonies recall the meeting of Faust with Marguerite.

The quartette upon *Domine Filii* which is comprehended in the *Qui Tollis*, the rhythm of which is identical with that of the same place in the 2nd Solemn Mass, develops itself out of a very old theme of a character more symphonic than vocal,

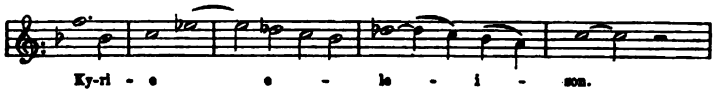
This appears like an adaptation of the subject of the fugue in C sharp major of the Clavier of J. S. Bach; but certainly in its development it falls and fades deplorably. Our readers can judge:

Digitized by Google

Sincerely beautiful and truly polyphonic is the phrase to the words *deprecationem nostram;* but after four measures it fades completely away, making room for the first theme. Nor does this Mass rise again at the *Sanctus*, being always chromatic and of inconclusive value. The *O Salutaris*, substituted for the *Benedictus*, although in a ternary rhythm, is the twin of that in the 2nd Solemn Mass, be it for construction, by treatment, or by the development of of the phrases.

The *Agnus Dei* also is insignificant, with the exception of a few measures in the second *miserere nobis.* Moreover we find here, in the Pascal Mass, the addition of an Amen. And why, we ask again?

Of the Mass of Joan of Arc, of which we have already spoken at the beginning of this article, lamenting the theatrical Prelude,—majestically infantile, in which amid the resounding clangor of the trumpets and trombones one hears the voice of Joan—we intend to speak extensively, because in many respects the value of the work rises superior to that of all other of Gounod's compositions. But in the *Kyrie* enormously long, according to his custom, which in the choral part although monotonous is very serious, there are certain phrases *a soli*, absolutely romantic. Observe the theme *a solo* of the *Kyrie* which is repeated four times:



Digitized by Google

But if this fragment in its romantic character,—which recalls the summons of the Herald in "Lohengrin"—presents a certain interest, we do not believe it in any manner suitable to church even when treated *a due* in the *Christe*.

Here the melody, or better, the ascending sequence of thirds although relieved at the sign by short entries of the chorus, is poor and vulgar, nor can we find valid excuses to exculpate it, much less in a sacred composition.

The *Gloria* can be divided into eight parts, interpolated by fifteen or sixteen cadenzas, which are all very much alike. Now this fragmentary construction generates an absolute lack of unity, and a depressing monotony increased by the fact that a true polyphony is rarely called into action.

The attack of the *Et in terra* is a sequence of thirds doubled between the basses and contraltos and the tenors and sopranos. In the middle the organ plays a pedal, which as

Digitized by Google

usual imparts a character of sentimentality. But let us come to the themes. In the *Gratias* we find an imitation in the lower octave, upon the dominant of the key which later passes over to the superior fourth of the tonality of the division. Then a tonal imitation. The theme is this:

But the second member of the phrase does not maintain the response, except in the rhythmic form. And after five measures the imitation entirely disappears, and in the tenth still this little bit come to an end. Then commences another which lasts thirteen measures:

but the theme lasts only six measures.

As it is not possible to examine analytically the treatment of the themes, we will merely indicate the identity between them, identity which contrasting with variety, on account of the two short developments, and by reason of so many cadenzas, destroys unity. After the two themes already given, there is a third one which although progressing by contrary motion to the others, is nevertheless of the same rhythmic form:

Later in the *Qui Tollis* an imitation in the fourth above, comes the following common subject:

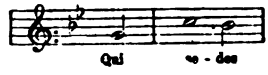
And a little later we find this other license, still admissable, since the question is purely a vocal one:

Digitized by Google

We beg to mark the progression of the descending 6-3, whilst the soprano and contralto are moving by fourths, and whilst the bass and the contralto are a tenth apart. Observe further that the organ does nothing else than to repeat in unison the vocal parts from which the voices must be taken into particular consideration.

This extract recalls another in the 2nd Solemn Mass, in the *Credo* of which two tenors sing in such a strange way, in which besides the harshness of the melody there is great risk of the intonation. The two tenors sing as follows:

We have noticed the theme of the *Qui tollis*. Behold its analogue in the *Qui sedes*, but for the inversion of the parts.



After such a uniformity the close of the composition appears to us like an oasis, long wished for. At the *Quoniam* begins the polyphonic unfolding of a beautiful theme, and although at the *Tu solus Dominus* the result is somewhat a common one, nevertheless by the great possibilities of sonorous treatment it is of considerable magnificence.

(TO BE CONTINUED.)

Digitized by Google

CAUSE AND EFFECT IN PIANO PLAYING.*

TO determine whether it is possible to affect the tone of a piano through the hammer by other means than by the use of different degrees of force, it will be necessary (as interpretation involves other questions than the one at issue) to confine our experiments to *one* tone only and base our arguments upon the different effects produced by it. It follows that what is true with regard to *one*, will also be true of a succession of tones as I suggested in an article in the May issue of "Music." To get at the pith of the question let us first endeavor to account for the different effects that pianists produce in playing the same phrase and thus reduce the problem to its simplest elements.

"Melody is motion of pitch," so there can be no melody without a succession of tones. Interpretation is the expression of our *own* emotions awakened by the composer's forms. In interpreting a phrase, we apply to it three of nature's laws, those of *rhythm*, *dynamics* and *climax*.

When expression is governed by these laws it involves of necessity the three fold nature of man:—the *vital, fundamental principle of his being, the keenly perceptive mental, and the impelling forceful emotional.* The combination of these is the sum total of human existence and the *mode* of the combination determines the degree of talent in any particular direction.

Let us first consider the nature of an emotion which, as Mr. Alexander Bain in his work entitled "The Emotions and the Will" contends, has its mental as well as its physical side.

It matters not for the discussion of this question whether the physical or the mental condition leads in the order of manifestation, in short, "whether we are frightened because we tremble or tremble because we are frightened". The fact remains that there can be no expression of an emotion without nervous and muscular activity; the stronger the emotion, the more intense the muscular activity.

In giving expression to the emotional state of consciousness we do not all experience the same bodily sensations. It is interesting for instance to observe the various forms which the emotion of fright assumes in different individuals. To quote Mr. Darwin—"Fear is often preceded by astonishment, and is so far akin to it

* This communication was received prior to the publication of Mr. Beveridge Webster's letter, but was left out of the July "Music" for lack of space.

Digitized by Google

that both lead to the senses of sight and hearing being instantly aroused. The eyes and mouth are widely opened and the eyebrows raised. The frightened man at first stands like a statue, motionless and breathless, or crouches down as if instinctively to escape observation. The heart beats quickly and violently. The skin becomes pale from the action of the vaso-motor nerves. Cold perspiration exudes, the hairs on the skin stand erect, the superficial muscles shiver, the salivary glands act imperfectly, the mouth becomes dry and is often opened and shut. There is a trembling of all the muscles of the body; and this is often first seen in the lips. From this cause the voice becomes husky or indistinct or may altogether fail. As fear increases into an agony of terror, we behold, as under all violent emotions, diversified results. The heart beats wildly or must fail to act and faintness ensue; there is a death-like pallor; the breathing is labored; the wings of the nostrils are widely dilated; there is a gasping and convulsive motion of the lips, a tremor on hollow cheek, a gulping and catching of the throat; the protruding eye balls are fixed on the object of terror or they may roll restlessly from side to side, the pupils are enormously dilated. All the muscles of the body may become rigid or may be thrown into convulsive movements; the hands are alternately clenched and opened often with a twisting movement. The arms may be protruded as if to avert some dreadful danger, or may be thrown wildly over the head. In other cases there is a sudden and uncontrollable tendency to headlong flight; and so strong is this that the boldest soldiers may be seized with a sudden panic."

Prof. C. Lange of Copenhagen says, "We have all seen men dumb instead of talkative, with joy; we have seen fright drive the blood into the head of its victim, instead of making him pale; we have seen grief run restlessly about lamenting, instead of sitting bowed down and mute, etc.; and this is naturally enough, for one and the same cause can work differently on different mens blood-vessels (since they do not all react alike), whilst more over the impulse on its way through the brain to the vaso-motor center is differently influenced by different earlier impressions in the form of recollections or associations of ideas." It will be observed that the body experiences a series of different sensations in rapid succession, which sensations in toto are described in a general way by the word *fright*, but which require, when designated more specifically, a number of sentences to describe even a few of the most marked constituents. To quote further "the bodily changes are so indefinitely numerous and subtle that the entire organism may be called a sounding-board, which every change of consciousness however slight may make reverberate." Thus the emotional differences in individuals account in part for the different affects produced by several players in playing the same piece upon the same piano.

Some may suggest that the human voice is capable of expressing an emotion in a single tone but we must remember that there were numerous bodily changes leading up to its explosion in tone

Digitized by Google

and that the tone is merely expressive of *one* stage of the emotions while we mentally associate with it the other changes from memory of our own experience and knowledge of feeling under similar circumstances.

Besides the fact that the quality of a single tone produced by the human voice may be indicative of the intensity of the existing emotion, does not prove that the quality of a single tone produced from the piano would determine the emotional state of the player as the piano differs from the human voice in being purely a mehanical instrument subject to fixed laws. To express, therefore, through this machine the different sensations that an emotion arouses it will be necessary to play a number of tones in succession. The variations that occur in the emotional experiences of different people also occur with equal diversity in their physical and mental natures.

By analyzing the physical differences we can account in part for the variations that exist in the force distribution of different people, and also rate the reasons why some pianists find it impossible to play, for instance, such a compositon as Rubinstein's staccato etude Op. 23. as rapidly as a Paderewski or a D'Albert.

Prof Helmholtz has demonstrated that the motor nerves transmit the messages of the will to the muscles at a rate varying from sixty to ninety feet per second and that after the nerves have transmitted the messages there is still a short interval of time during which the stimulated muscle has not yet begun to contract. This time is called the *latent period* and its length is dependent upon the irritability of the muscle and the intensity of the nervous disturbance,—the stronger the effort of the will, the shorter the latent period. Speed demands rapid muscular contraction and relaxtion. The difference in the contractility of the muscles is conditioned by their greater or less irritability.

Irritability is that inherent property of the muscle which causes it to contract when stimulated by the *will*, or by other forces. This irritability varies under different physical states; when fatigued greater stimulus is necessary to cause the muscle to respond than when in a normal condition, and during this response the contraction occurs more slowly. A celebrated modern French scientist says, "The more irritable the muscle, the more ready is it to obey the will quickly, the more capable is it of performing exercises of speed. Now—and this is a point worth noticing—all the muscles have not naturally the same irritability, all have not the same aptness for responding quickly to a stimulating agent." Prof. Helmholtz is authority for the statement that in certain kinds of animals we notice a very long interval between the electric stimulation of a muscle and its contraction. These are the kind commonly noted for the slowness of the voluntary movements. "It is curious to see the muscle of a tortoise for instance, not beginning to contract for two hundredths of a second after stimulation, while in the muscle of a bird the latent period is only seven thousandths of a second.

Digitized by Google

This difference is still more striking in a snail, the muscle of which does not begin to contract till three tenths of a second after receiving a shock." Equally striking variations of irritability of muscle are also noticeable in different individuals. In some persons rapidity of movement is natural, the muscular tissue is very irritable and exercises of speed do not demand any great affort. In others, the muscles, although energetic, only obey the orders of the will with considerable slowness, a great expenditive of nervous energy is necessary to obtain a rapid movement. Illustrations of these differences may be noticed in the gymnasium, in fencing, boxing, rowing, walking and in piano-playing. Besides the variability of muscular tissue, Pflüger is authority for the statement that when a nerve is stimulated by action of the will or otherwise, the stimulus received by the nerve increases in intensity as it reaches the muscle. He termed this phenomenon a "*nervous avalanche*"; the nerve being a re-inforcing as well as a conducting organ. According to Prof. Helmholtz, increased nervous stimulus is not translated by a more vigorous contraction, but by a more speedy one by reducing the latent period.

Therefore, to sum up, speed is due to irritability of the muscle and to the effort of the will in increasing the nervous stimulus; and it is in obedience to these facts that the variability of the physical natures of players produces different effects in intepreting the same phrase on the same piano. Back of our emotional and physical natures sits the pilot, the *mental state of consciousness.*

Mental differences are so easily recognized that it will not be necessary to describe them in detail. For an illustration see the opinions expressed upon the present subject by various writers in these columns. Now we have come to the point. We see that to reflect musically an emotion we must necessarily play a succession of tones, that our mental and physical states of being are also brought into play during its expression, and that the only means we have of expressing the psychic element is through muscular activity.

There can be no muscular activity without force; the greater the force, the more intense the muscular activity which is translated either in speed or loudness of tone, and it is the different degrees of loudness of tone that determine its vuality.

Prof. Helmholtz discovered that the quality of sound depended on physical causes solely; on the *form of vibration* produced by the order and intensity of the overtones and the construction of the ear. Also that the harsh tones were the result of peculiar sound waves; the more jerking and angular the wave-form, the more piercing the quality, while the rounded forms of wave have an extraordinarily soft quality. The descriptive terms such as liquid, velvet, pearl, crisp, *ad infinitum* are simply used to guide the imagination; through the imagination, to arouse the emotions, and these are translated into expression through muscular activity. There is no such thing as a liquid tone. Sound is vibration of air falling upon a hearing ear.

Digitized by Google

Thus having called science to explain the general affects produced in playing a succession of tones, I still contend that "If a blacksmith strike a piano key with a force of two pounds with the finger moving through its small arc at the rate of four feet per second, the same quality of tone will result should a Rubinstein strike the same key with the same force and speed, the conditions being the same; and that the effect that a Paderewski produces in playing a phrase differs from that of another player partly from the difference in their *physical* nature, which would enable one to distribute the force with a greater number of delicate gradations; partly from the difference in their *mental* nature, which would cause the force to be distributed in such a manner as to best express their conceptions; and lastly from the difference in their emotional natures which would be expressed in muscular activity in proportion to the intensity of the emotions. All movements of the body are either *Natural*, *Habitual* or *Hereditary*. Under certain states of consciousness we bring into play certain muscles just as naturally as water seeks its lowest level; these movements are *natural*; all others, such as the hereditary and some of the habitual movements, are mannerisms.

It is partly for this reason that several teachers will sometimes tell the same pupil to use the muscles differently in playing an identical passage. Thus it not infrequently happens that an instructor scatters broadcast over the land, through his pupils, peculiar mannerisms that he inherited from his ancestors. It may readily be seen that this is radically wrong and that such would not be the case were all teaching based on philosophic principles.

In playing the piano, habits will necessarily be formed and I claim (a claim which is supported by science and experience) that movements based on the natural laws of expression of the body are more easily acquired and, when acquired, enable us to express musical thoughts more clearly and more artistically than habits formed at haphazard.

H. A. KELSO JR.

Chicago Conservatory, Chicago, Ill.

Digitized by Google

EDITORIAL BRIC-A-BRAC.

NATURALLY, the editor having spent the past weeks in the summer school at Philadelphia, his attention has been occupied in that quarter. Hence a few personal observations and generalities appertaining to the practical business of teaching.

The attendance at the Presser school was not quite so large as expected, owing to the interference with travel by the strikes. But the greater number got through on time, and a large and very intelligent attendance was the result. It is safe to say that never in a summer school before were discussed so many of the problems attending the higher art of teaching music and of interpreting music as here.

* * *

The first week was made distinguished by the presence of Dr. William Mason. His talks to the class, and his playing of his own and other compositions endeared him to them as to all his hearers, so that when he departed many felt as if more than half the school had gone—which from a qualitative point of view was far within bounds. Among the talks was a very instructive one upon the text, "Let the thought precede the act". This was motto for practicing, and *its* application was traced in a variety of ways. There was also from time to time a bit of reminiscence, and in every way these talks will long be remembered by the students.

* * *

One of the most interesting of the incidents of Dr. Mason's stay here was his own playing. There is a generation now upon the musical stage of this country which does not remember that Mason was one of the first two pianists developed in America. He and Gottschalk were strong men in their ways. Gottschalk represented a positive genius in

Digitized by Google

certain directions, especially in melody and in a certain "chic" of embellishment and the like. His playing while interesting to every kind of an audience, was particularly popular in Latin countries, especially in France, Spain, and in Spanish South America. In all these lands he appeared before great audiences, and in South America conducted festivals and the like, in which he brought out many of his own compositions in a massive and at times rather *ad captandum* manner. Gottschalk was a pianist for occasion.

The career of Mason has been in many respects the precise opposite of that of his brilliant and gifted contemporary. Mason was, as Theodore Thomas once said of him, "a German"—in all his musical instincts. His gift for music was strongest upon the harmonic side, and his tonal fantasie having life more in harmonic nuances and shades of tone-color, than in the more independent and absolute direction of irrepressible exuberance—such as we find so brilliantly illustrated for example in Schumann. After one short tour of concerts, Mason settled in New York, and for many years led a laborious life as piano teacher. About two or three times a season he appeared in concerts with orchestra, but later these appearances became fewer and fewer. So there are not many aside from his own pupils who have ever heard Mason play a serious programme. It was therefore a highly prized opportunity to most of the school to hear him now. In the course of two or three morning hours he played several of his own compositions, among them the following: Danse Rustique, Silver Spring, Romance Idylle, Romance Etude, Au Matin, Serenata, Cradle Song and Album Leaf, and perhaps one or two others which I do not for the moment remember. All these he played delightfully, and under his beautiful touch and fine shading they showed rare beauties of form and spirit.

As pianist Mason possesses one quality in the highest perfection. His touch is more musical and expressive, and his playing more delightful to hear, than that of any pianist I have ever heard. This was illustrated to the highest degree in his own pieces, where he had the advantage of

Digitized by Google

knowing the text. But it was none the less true of the playing of Schumann, Chopin, and Grieg pieces, though in these there were also now and then elements of imperfection, owing to his not having been able to practice at all for the playing, but simply to read off certain favorite compositions —just as a teacher might any day be obliged to do. Hence upon the side of absolute letter perfect exactness of fidelity to the text, these readings left something now and then to be desired, especially in the more difficult parts. Mason was formerly a virtuoso, of high rank, and still is, as any one may know who has the good luck to hear him play. But he never knew the time except perhaps for the first few years after Weimar, when he could play complete recitals from memory, with absolute letter perfect account of the author's ideas and treatment. On the contrary his best work was formerly done in the chamber concerts with Thomas, where all the advanced writers of the modern school came to expression.

But his touch is something delightful. His hand is wide and rather thick. This type of hand gives great firmness in chords, and inasmuch as it has great natural strength it enables the possessor to bring out a powerful tone without hand motion. This is a great resource in passages where the impressions of depth and reserve predominate, since it enables the tone to be made reposeful yet sonorous without distracting the attention by undue action of the hands. Along with this musical and sympathetic touch, he has also great lightness. This was shown most famously in examples of the scales, where his rapid scale in remote accents was a marvel of lightness and sureness. I doubt whether any pianist in this country could do such a scale except Mr. Joseffy, who is one of those highly-gifted people who can do everything, except the one thing the people desire—which is to permit them the pleasure of hearing his marvellous art oftener and upon a wider scale of selection.

Speaking of Mason's light scale, I once made certain very crude experiments to ascertain the weight of touch employed in light and heavy passages, and found Mason able to play a

Digitized by Google

scale with the minimum of touch necessary for depressing the key. I do not remember whether it was a half ounce or a quarter ounce, but into this succession of light and even touches he dropped at intervals of sixteen tones an accent of four pound avoirdupois. They stood out so that you could "hang your hat upon them," as one said.

The prevailing quality of Mason's playing is musical. Necessarily, he does not care for display. He never plays for any other purpose than for the expression of musical ideas. These he seizes with a mature sagacity, educated by years of familiarity with all the best works ancient and modern, and a natural musical gift of the very first order. It was Mason who brought Schumann's works to America, and it was Mason who first played Brahms here, and who has been foremost ever since in making his pupils acquainted with the very best that exists. Moreover, Mason stands unique among musicians of his age (as a rule) in his competence in works of the latest modern school. For instance, at the recitals here he played several works of Grieg—the Holberg Suite, and several of the Lyric pieces. These in a most delightful manner, with a world of spirit and sympathetic tone coloring.

* * *

In everything that he plays Mason touches the piano with an inward drawing of the finger tips. This does not go to the extent of a staccato, but simply serves to impart to the tone the quality due to a sympathetic finger, as distinguished from the dead finger which seems to be the great object of some schools of technic to bring to the expression of music upon the pianoforte. Along with this sensitive finger quality, combined with the peculiar solidity of all varieties of hand effects (to which I have already alluded) we have in Mason a most delightful and sympathetic application of the pedals, whereby the tone quality is constantly enriched by the addition of overtones and other helps of sympathetic resonance.

These qualities were very noticeable in everything of his own that he played, as well as in the Schumann pieces,

Digitized by Google

including several of the Fantasie pieces, op. 12, the Romance in F sharp, Nachtstucke in F, and the second Kreisleriana, etc. As an interpreter of Schumann there is no one better than Mason. His hand no less than his deep musical nature make him an ideal interpreter of this kind of music, his work lacking for absolute perfection only the certainty in difficult passages which comes from practice—something which we can hardly expect of a pianist of sixty-five, no longer intending to appear in public.

Speaking of Mason's recognition of new things, he read me a letter which MacDowell had written him in reply to one from him congratulating him upon his great work, the Sonata Tragica. This great composition I had the pleasure of hearing Dr. Mason play several times. It is a work of the very first order; and the third movement, the slow movement, is one which there are scarcely three composers in the world able to have written—so well sustained is it in its lyric flights. That this appreciation of MacDowell's work is not exceptional or fleeting on Mason's part is shown by the incident of his having had it played last season by no less than six of his best pupils, at the head being Miss Walther, and that highly accomplished and naturally gifted person, Miss Madeleine Buck, daughter of the distinguished composer and teacher. The presence of Miss Buck among the pupils of Mason (where she has been for several years now, perhaps four) illustrates the position accorded him as piano teacher by leading musicians, best able by long acquaintance and personal accomplishment to form an accurate estimate of his proper rank. I do not know whether Miss Buck intends to go upon the stage, but she certainly has talents likely to make her a strong artiste should this ever seem to her worth while.

* * *

Speaking of Mason's compositions, the list above includes, as will be noticed, several familiar favorites, such as Danse Rustique, Silver Spring, etc., and several others less known. The former are established among the material for the advanced teacher. But there are other pieces in this list which

Digitized by Google

have their future yet to find, although some of them have had a steady sale for years. I mean such things as the beautiful "Romance Idylle", the "Reverie Poetique", "Album Leaf", etc. All these belong to the most advanced order of modern piano writing, and in my opinion are destined to a great if not ideal future, as part of the material of pianoforte instruction. I base this opinion upon certain conclusions regarding the piano instruction of the future, which after beating around in the air for some time have lately clearly defined themselves in my mind.

In making the collections of graded studies I was continually haunted by the contradiction between the musical quality of the work required in the application of Mason's Technics with every grade and the comparatively unproductive material included in the grades. And so little by little I found myself wondering wherein the student exercising himself never so diligently in his etudes by Cramer, Bertini, Loeschhorn, and the like, was bringing himself nearer to the intelligent performance of such modern music as that of Schumann (which is destined to be a far greater factor in the piano playing of the next generation than it has been in the playing of this one) and Grieg. Piano playing in works of this kind does not turn upon scales or arpeggios, but upon something very different —namely: upon tone shading, musical valuations, and the inner understanding of thematic treatment and development. When a student well graduated from a first class conservatory takes up such a work as Schumann's first Kreisleriana, or the Etudes Symphoniques, or even the much smaller things in the opus 12, she encounters something for which her technical studies have not in the slightest degree prepared her. Scales and arpeggios have not the slightest application here. What is in question is a musical thought, which the composer pursues to the development of its innate possibilities according to deep harmonic and emotional intuition. Unless the student has this inner recognition of the logic of thematic development, and is able to go with it in its rises and falls of intensity, and to feel behind it all the flight of a musical spirit, he can never

Digitized by Google

effectively play it. But when he has this perception and feeling, and when his technic has prepared him for the essential parts of piano playing, which are the musical parts and not the mere execution, then the hearer goes with the player and a real inspiration is had.

Now of the older writers the only one whose works have in them the spirit of thematic development in its logic and its truthfulness no less than its emotionality, there is none to be mentioned beside Bach. He always knew where to go—not from his learning, which was colossal, nor yet from his practice, which was also incessant; but from his intuition of feeling and the inherent relation of music to feeling. This was so true that everything in which he really brought any of his heart to expression is illumined by it, and is so filled with spirit and an abounding vitality of musical fantasy, that not only does it interest the modern player, but it enters into him and educates him, and opens his inner eyes to musical effects and relations of which he cannot otherwise be made conscious.

Next after Bach in this quality of higher education and musical inspiration comes Schumann, who always carries his player along with his thought, and whose works not only occupy the attention while being studied, but also enter into the life of the student, and color his way of looking at all other works. But both these great writers belong to the highest order of powers in the Musical Olympus, and the search for pedagogic material must be made among works of lesser composers. Now the thematic has by no means been neglected by any of the considerable German composers of the last fifty years, but we are liable to run to extremes as in Raff, where it is often diffuse to a meaningless degree, or Brahms where it is sometimes diffuse, and often introspective and deeply subjective, rather than cosmopolitan and answering to the demands of the ordinary musician. The works of the lesser composers too often fail totally in this educative quality, for want of inherent force and the art of direct and truthful expression.

Here is where the works of Mason are destined to have

Digitized by Google

a great application. They are all of them well made, and generally illustrate a very perfect musicianship no less than a consumate sense of tonal beauty in the pianoforte. Mason belongs to the generation which heard the young Liszt and the young Thalberg, met Schumann and Liszt when they were in the height of their productive powers, and might have met Chopin. Accordingly we find in his works some of the tendency of all these writers toward passage work and towards effects which belong to the musical nature of the pianoforte rather than to the logical development of an idea. And had the general cast of Mason's endowment as composer been more melodic, it is conceivable either that he would have carried out other melodious forms in the spirit of the Silver Spring, or of the Romance Etude, which, while each is original and highly characteristic, nevertheless correspond more nearly to the spirit of the piano playing of an earlier generation—always excepting the Silver Spring, which has the merit of bringing arm touches into constant comparison with finger touches, and conduces to lightness, delicacy and breadth more than any one piece I happen to know.

But in such pieces as the Romance Idylle, the Monody, the Serenata, and the Album Leaf, Mason is as true to the development of the leading motive as ever is Schumann, and he carries it out as logically. Moreover, while when you do these things indifferently or upon a poor piano they may not impress you, if they are done well and upon a good piano, they never fail to charm. They are short forms, closely knit together, and logically developed. And the study of them by pupils answers the same purpose as much of the study of Chopin, Schumann and Bach—it conduces to intelligence and to musicianly feeling at the same time that it educates the fingers to new and musical points of perfection. Moreover, Mason is always virile, and requires manly qualities in his playing. Curiously enough, while the nature of the man is distinctly affectionate and from the heart, the predominant characteristic of his works is intellectual. But behind the intellect there is always the music and the heart. And that the intellect stands thus apparently in the foreground, rather than further back (as we find it in the works

Digitized by Google

of Schumann, for instance) I take to be the measure of the limitation of Mason's powers of imagination—which, while great and masterly, nevertheless perhaps stop a little short of being actuated from the very central spring of life itself As Americans we have a right to be proud of the finish of the workmanship in all of Mason's compositions. He was the first American who attained an idiomatic style upon the pianoforte, and whose works do not need the slightest allowance on the ground of being the work of a composer who in his youth had lived in America where necessarily he was unable to come to a really musical development. This perfection of style will make them classic; and their inner relation to the current of development which piano playing is obliged to take, will assure their occupying the honorable place in higher instruction of which I have written.

* * *

Naturally there has been great attention in the school to Mason's system of technics. I confess I do not understand the opposition which this system appears still to find in certain circles arrogating to themselves claim to high position. All that Mason claims for his system is that by means of the two finger exercise and the octave book, the touch and the playing of octaves and chords no less than the use of the pedal, all are educated, and that thus the student is afforded the very central means of musical expression, instead of being obliged to acquire them one side of the supposed technics. In other words, Mason takes tone-production to be the central idea in instruction, and his system is intended to secure this result in a near and singularly fertile manner, and *does* secure it when well administered. Inasmuch as these qualities are more and more needed in piano playing, one would suppose that every teacher would immediately give attention to any system proposing to secure so desirable an end, especially when it came from an author occupying so high and honorable a position among musicians, pianists and teachers. But practically in the higher walks of the musical profession this does not seem to be the case to any kind of adequate extent. Still it is very

Digitized by Google

evident that among the rank and file of the piano teachers of the country and among not a few of those standing at the very top, these ideas of Mason's prevail more and more, and, as I saw about twentyfive years ago are destined to prevail a great deal more than they do now—simply because they furnish the shortest, clearest, most direct, and pleasantest road towards the development of those very qualities upon which pianistic success now depends. These observations hold also no less regarding the application of the Mason exercises in the lowest grades than in the highest.

So taken in their entirety this system holds a place of its own in the world, and stands for a great underlying principle —which is that all exercises upon the pianoforte ought to be musical and played from a musical standpoint.

* * *

In immediate contrast with this system we have had much of the Virgil method—which puts forward boldly the wholly untenable and preposterous central concept that the first thing to develop is technic, at first upon a table, then upon the clavier; and later, if there happens to be time enough, upon the pianoforte. I have never heard a musical player educated upon this system and do not believe it can be done. It is not new with Mr. Virgil. Many teachers and schools have held to the same fundamental order, and according to their best light have carried their principles to a logical conclusion for years, with abundance of material. Such is the position of the Stuttgart school, and for a while Leipsic worked considerably along the same line. In this system nothing is ever given the pupil to play until the mechanical part of it has been learned in advance by especially prepared exercises. When the piece is studied, it is studied technical end first. The apparatus which Mr. Virgil has invented is better for ascertaining certain points in the playing, than anything that the Stuttgart people ever have enjoyed. But the ideals are the same. They all work upon the principle that technic is first to be learned, and that this is the main difficulty of becoming a pianist;

Digitized by Google

and second that absolute finger equality is the ideal of a good technique. Hence all those endless series of studies and things. Now Virgil's machine brings this principle to a singularly lucid expression. He gets rid of musical ideas by performing upon an instrument which has no music. He has an apparatus whose sole ability is that of testifying that upon a given weight of touch the finger action is or is not equal. Whenever these questions come up for the teacher to answer, the practice clavier will answer them more simply, more surely, and more conveniently than any other means of inquiring.

Moreover, it is also admitted that when a pupil practices and memorizes a piece upon the clavier, if analysis is correctly made, the ideas will come into the mind more clearly than when the pupil absorbs the piece unconsciously by dint of myriad repetitions at the keyboard—which is the manner in which too many music students memorize. But since we are upon the question of developing musical concepts, what better are we with the clavier than without it? Would not a pupil memorizing a piece entirely away from an instrument obtain a better musical idea of it than when her piece work had been constantly intermixed with technical questions and keyboard forms? Most certainly she would. There can be no dispute at this point.

When once the piece had been memorized away from the piano it is also admitted that the student might obtain material assistance from the clavier in finding out the keyboard forms, hand forms, if you like, necessary to get through the music.

* * *

Nevertheless the great central question still remains untouched. It is: What is the main reason that we hear so much poor piano playing? Is it for want of technic, or for want of musical concept? There cannot by any possibility be two answers to this question, by musicians. The great crying underlying lack, beside which technic, poor as it often is, stands in the place of honor, is that of just musical valuation and interpretation. I am in position to speak upon this

Digitized by Google

point with a degree of knowledge. A teacher of piano for more than forty years, I have been brought into observation of a succession of playing of students of many schools, not excepting the best foreign conservatories. Graduates of Stuttgart are no exceptions. The great and central lack with them all is *music*. They have no music in their playing, for the very good reason that they have not studied music; but simply technic, in one form or another. Harmony is a technic of writing to figured basses; counterpoint, technic of writing to a cantus fermus; form, a technic of period grouping. Always technic. Musical history, a technic of dates and miscellaneous information. But the great central something, around which all these various technics ought to revolve, is Music itself. The works of all the great composers in their several beauties, their characteristic personalities, their deep musical life, and their individualities of working out musical ideas. These together with at least a partial reckoning with the works of every composer in a sort of dooms-day manner, placing them in the order which they ought to occupy in just estimation of the inner qualities of imagination and sentiment which they display. All this is as foreign to the culture of Stuttgart and Leipsic as it is to most of the American schools.

Here at the summer school I have had personal relations with at least a third of the students, and while they are intelligent and some of them have studied in Stuttgart, Leipsic and Berlin, London and Paris, they all have more technic than music—all, without exception. I have yet to hear the first carefully taught student whose musical conception was in advance of his technic. And why? Simply because technic can be learned, acquired, appreciated off-hand. While musical ideas may be felt by all who are gifted with the musical sense, they cannot be brought into the intellectual self-consciousness necessary for making them rule interpretation, except by methods of study which do not generally prevail in any schools, and are too generally left for the instinct of the student.

I do not deny that the teacher who starts in with the

Digitized by Google

technical idea first will be able for a long time to show better fingers in pupils of any grade of progress than the teacher who makes technic secondary. But there will be a time when this inequality will right itself. Keyboard mastery can be attained at an early age by American girls. Any smart girl of sixteen can be made to play concert pieces with good fluency, ease and brilliancy. This means that her "fingers get there" in all the exacting positions that concert music requires, which is the same thing as saying that to this stage technic comes of itself if only you give suitable material for developing it. The player who, as Dr. Mason says he used to do, "simply plays, day after day," will be playing a class of music far more difficult than the pupil who "practices" and who devotes himself to building up an all-round mechanical command of the piano, or rather of the motions which might possibly be required in playing the piano.

But it is my experience that while this keyboard command can be had at an early age, so that the student plays with enjoyment, and with a fluency which mere technic cannot possibly give, musical maturity comes later. And it comes through the formative influence of strongly marked pieces properly learned in suitable volume for a series of years, and reviewed *de novo* at suitable times, to bring every task up to the latest grade in the progressive development. After a few years of this kind of work (in my own case about three years after I do my great act of giving Liszt's "Rigoletto" fantasia as the beginning of the Liszt works) the entire playing assumes a wholly different character, the tonal effects being more accurately conceived, and attained with sureness and intelligence; the playing flowing forward with its long ago acquired fluency and ease, but now illumined from within by feeling and musical intelligence, whereby the hearer is carried along with it and listens with delight, and is moved according to the spirit of the work. This kind of thing comes in the manner I have here mentioned, as I have found over and over; but I have never yet seen in my own work or in the work of other teachers a

Digitized by Google

single case where a student beginning as technician purely has ever reached this inner light and freedom of musical fantasy.

Of course it is conceivable that a student beginning under the system of Mr. Virgil, and acquiring technic (the art of making piano motions scientifically) through three or four years of study, might afterwards go on and in another three or four years of memorizing and study attain to this freedom of tonal fantasy and the spontaneous obedience of the fingers of which I speak—and so at the end we might be equal, with the added perfection of scientific exactness in the technic. I say that theoretically this is conceivable. But practically I do not believe it would occur. I have never known it to happen, and I do not believe it ever would happen, simply for the reason that a mind capable of preoccupation exclusively with technic for a series of years would be of so mechanical a nature as to make the development of musical fantasie as such, impossible.

* * *

Speaking of exactness in playing, coupled with inner musical illumination, I have rarely or never heard a better illustration of it than from Mr. William H. Sherwood in his two recitals before the summer school. The two recitals took place in the same day, at 12 m. and in the evening. The programmes were these:

FIRST RECITAL, 12 M.

1. SCHUBERT-LISZT:—"Wanderer" Fantasia, Op. 15—two pianos.
   MR. WM. H. SHERWOOD and DR. HENRY G. HANCHETT.
2. HOLLANDER, ALEX.:—March in D flat, Op. 39. Edited by Wm. H. Sherwood. (T. Presser.)

   SHERWOOD, WM. H.:—Idylle, Op. 5, No. 2. (G. Schirmer.)
   Ethelinda, Op. 14, No. 2. (J. Church Co.)
   Exhilaration, Op. 14, No. 3. (J. Church Co.)

   MASON, WM.:—Scherzo in D flat, Op. 41. Dedicated to Mr. Sherwood.

   MR. WM. H. SHERWOOD.

3. SCHUMANN:—Andante and Variations, Op. 46, for two pianos.
   MR. SHERWOOD and DR. HANCHETT.

Digitized by Google

4. CHOPIN:—Impromptu in F sharp, Op. 36.
   RAFF:—March in D, Op. 91 No. 4.
   MR. WM. H. SHERWOOD.

SECOND RECITAL, 8 P. M.

1. CHOPIN:—Sonata in B flat minor, Op. 35.
   Grave—Doppio Movimento—Scherzo—Marche Funebre—Presto.
2. SCHUMANN:—Selections from the "Carnival," Op. 9.
   1, Preambule. 12, Chopin. 14, Estrella. 14, Reconnaise Dance. 15, Pantalon et Colombine. 16, Valse Allemande (Intermezzo "Pagnini "). 17, Aveu. 18, Promenade. 19, Pause. 20, Marche des "Davids Bundler" contre les Philistins.
3. WAGNER-BRASSIN:—Magic Fire Charm, from "Die Walkure.'
   DUPONT:—Toccata di Concerto, Op. 36.
4. LISZT:—Liebes-Traume, No. 3. (Nocturne.)
   Gnomen-Reigen.
   Etude de Concert in D flat.
   Mephisto Waltz (Dance in the Village Tavern), from Lienau's "Faust."
5. LISZT:—Les Preludes (Symphonic Poem), for two pianos.
   MR. WM. H. SHERWOOD and DR. HENRY G. HANCHETT.

The afternoon programme, as will be seen, is not so great, but the playing I am told was most masterly. I was unable to hear it. The evening programme I heard and desire to say that I doubt whether there is any pianist now upon the concert stage anywhere who could have played it better. I am not greatly delighted with the list of selections. It was distinctly an ungrateful programme to play. The Chopin sonata is one of those works which the best musicians take in small doses, and upon hot days rebel against altogether. The Liszt numbers while clever are not such as carry one along with them. The Liebestraume nocturne is simply a melody and certain sweet bits of illustration which afford a player an opportunity of "pretty playing." But the Study in D flat and the Mephisto waltz are very far fetched things indeed, and the latter has a programme to it—which is simply another method of certifying that it is so eccentric that without the programme you would never know where you were "at". Moreover it is impossible by the aid of such a programme to awaken the personal interest of the hearers. They are under too severe a strain. Here

Digitized by Google

and there as the music goes, "bits of the blest and intelligible" come out, but the great body of the discourse is Greek or worse.

But whatever may be the popular qualities, or the reverse of these selections, there can be no doubt about their exacting nature as pieces of piano playing. Of course Sherwood played them from memory, as he always does, and with an exactness which the practice clavier might get points from.

My friend Mr. Liebling sometimes says that the world is divided into two great classes now-a-days: those who play the piano but do not know very much about how they do so, and those who know all about piano playing, but unfortunately cannot play. To the former category I understand him to assign such men as D'Albert, Paderewski, Joseffy, Carreno, and the like—and I strongly suspect him of seeing every morning in the glass a reflection of another member of the same honorable and gifted fraternity. In the latter category I believe he includes all the "know-it-all" teachers, and I have strongly suspected him of assigning me a place honorably high among the talkative hierarchy.

* * *

His theory pleased him very much until one day I happened to put the crucial question of Sherwood's position. This brought disorder where until then there had been perfect system. Sherwood *can* play. Of course he can. He plays immensely, and has a repertory which is surpassed by those of few living pianists. He is a virtuoso of virtuosi. He is nothing if not virtuoso. This is the central idea in his playing. He not only does things—no matter what they are, but does them with certainty, with assurance, and with an economy of means almost unexampled among pianists. His hand is naturally small and short, and the fingers short and stubby; yet this indomitable young man is able to get through all sorts of trying tasks, from the classic to the most modern, and generally to get through them with distinction. The effort to arrive at certainty under the disadvantage of a hand so poorly adapted to piano playing has led him to give the manner of accomplishing results the

Digitized by Google

greatest possible attention. And I venture to say that in all his vast repertory there is not a single measure or difficult position which he has not a complete theory concerning, both as to its mechanism and the best manner of arriving at its mastery. And when the moment arrives here goes the virtuoso machine through the most risky places with the same unconscious ease and certainty as a milling machine, or a lathe drawing scrolls. And here comes the wonder. When Sherwood is completely wakened up, and has not had too much opportunity for practice, he does all this certainty without self-consciousness, and without impairing the flow of the musical thought and feeling.

The curious feature about Sherwood, which I have never fully understood, is his indifference to the current of the tide. His ship is one which departs at the fixed hour, whatever may be the state of the tide. By this I mean that while virtuosi generally have well-marked specialities, and in fact are virtuosi only within small provinces, and are obliged to exhibit themselves in music especially adapted for showing it off, by raising their favorite questions at every possible moment, real artists have been universal in their art, and have not sought to affect selections for the sake of displaying virtuosity. Thus Thalberg used to play his own works almost exclusively; so did Leopold De Meyer; and so did many others. Liszt was the first who not only played everything which had been created before his time, but went on and created new problems for pianists to solve, and solved them himself so cleverly that all the piano playing world has gone on solving the easy ones among them from that time to this.

And even the artists have generally shown themselves anxious about their audiences, and have taken care to temper the wind somewhat. But Sherwood is a pianist who is liable to appear in a remote place where the higher art is entirely unknown, where the musical environment consists of the most popular musical ideas only, with programmes in which the most advanced names appear, and these in the most advanced of their selections. And best of all he generally carries off the suffrages.

Digitized by Google

On the present occasion the virtuosity was no less in evidence than upon former. Indeed I have never heard him surpass the ease and certainty of this playing. But beyond and above mere technic and mastery of the instrument, there was a feeling, a tonal delicacy of valuation, and a well-sounding ensemble, the like of which in combinations so ungrateful as many of these were, I have never heard equalled by any artist except Paderewski. Moreover the pianoforte sounded delightfully, and I have never heard the Mason and Hamlin grand so fully illustrated in its tonal powers. It was a wonderful piece of work.

* * *

Dr. Hanchett has also greatly distinguished himself by his lectures and recitals. He has played a large repertory of pieces, all of which he has analyzed and explained (occasionally perhaps a trifle too much—where the playing so well explains) and has afforded no end of pleasure to the school. I regret that the space I have given other questions prohibits my devoting to his very able work the attention just now which it might well deserve. As a teacher I should have great confidence in Dr. Hanchett, and he will yet be heard more and more as a player. This will come from the intelligent and musically sympathetic side, rather than from that of mere virtuosity, for the latter his temperament not being sufficiently cold, or, which is the same thing, not sufficiently warm.

* * *

Many things have come up in the departments of voice and of sight singing which might well receive attention, and perhaps will later.

W. S. B. M.

Digitized by Google

THE COMPOSER OF "KATHLEEN MAVOURNEEN."

(*See Frontispiece.*)

FOR a long time MUSIC has had it in view to present a portrait of the author of one of the most famous Ballads in the English language—"Kathleen Mavourneen." Prof. F. Nicholls Crouch, the author, is still living in Baltimore, and the following notice of his career is taken from the *Keynote:*

"We feel deeply honored in being able to present to the readers of the KEYNOTE the portrait of Prof. Crouch, the world-renowned composer. Most of our friends know this eminent gentleman by name, and we are sure that they will gaze upon his features with feelings of the keenest interest and pleasure. Prof. Crouch was born in England July 31, 1808. He comes of a family noted, for generations back, for their sterling worth and distinguished in the literary and musical world. At an early age he evinced a strong predilection for music, and, after studying with capable masters in London, was admitted, on his superior genius and merit, as a student of The Royal Academy of Music, London, just established by King George IV, as high patron, and a body of English noblemen. Here he was a favored student and received instruction from such celebrated masters as Dr. Crotch, Thos. Atwood, Sig. Crivelli, Thomas Hayden, Richard Lindley and Signor Pistrucci. With other students of the college, he was in frequent attendance at Buckingham Palace, Brighton and Windsor Castle. By Royal command, at the death of George IV, he was present at the coronation of William IV and Adelaide, and subsequently at the coronation of Queen Victoria. Prof. Crouch entered upon a business life more than once, but returned again to his true vocation, music. He has held many prominent positions in the profession, in both Europe and America, and has also made a reputation as a poet and critic. He was one of the founders of the Society of Science, Letters and Art, of London, and continues as one of its most honored members. Prof. Crouch has composed music of all descriptions, but is best known as a ballad writer and as the author of "*Kathleen Mavourneen,*" which he wrote in 1835, and which has been sung by every celebrated vocalist the world over, from the time of Susan Hobbs to our day, and Patti. Prof. Crouch is now located with his family at Baltimore, where he still leads a busy, active musical life."

Digitized by Google

THE CULTIVATION OF CHILDREN'S VOICES.

THERE seems to be a wide divergence of opinion regarding vocal training, many great singers contending that girls should not commence study at an age under fourteen years. I think this an erroneous premise when applied to all, for temperament, quality of voice, condition of health and climate have much to do with determining the proper age to begin vocal training. Take Albani, as an instance of disproval of Nillson's position. She began study at four, and who ever listened to a more charming Desdemona than she! The cultivation of a voice of good strength should be commenced as the child begins to sing, whether its age be four or fourteen. But no child with a promising voice should ever be compelled to jeopardize it by singing at inopportune times, or while suffering with a cold, to the utter loss of voice as a penalty.

One of the first things a good teacher should do is to instill in the minds of pupils the great importance of taking care of the voice, regardless of the urging of those who care not for conditions, to sing at inopportune times, and when the physical condition warns to the contrary. Each pupil should be taught the limit of the voice, and made to understand that when she goes beyond the acquired compass the danger line has been reached.

While the finesse of teaching is all right enough, the common sense of teaching is all the better. If a child of nine has a good voice why should tone cultivation be put off until it is fourteen? The breathing exercises, the physical culture, and the broadening of the chest, all tend to physical activity and the development of muscular strength which would otherwise remain unused. The position of the tongue, throat and mouth are no more difficult to attain in the younger than in the older pupils. The younger pupils

Digitized by Google

can be easily taught the rules for speaking the words in song, and the staccatos, trills, crescendos and diminuendos come to children so easily that by the time they are eighteen they have accomplished their acquirement without any apparent effort, provided, of course, they have been under the care of a teacher who understands the delicacy of the human voice. To sing correctly and artistically is to sing without labored effort, and if this is true of adults, why should it not be true of children? The best way to prevent children from acquiring bad habits is to commence early training.

The criticisms made by my little pupils to those who imagine they are singing is quite often amusing. They realize that simply to sing a song by note does not signify that it is being sung musically. They detect the inartistic staccatos, the artificial tremolo, the lack of a foundation in sustained tones in the different registers and the lack of the feeling that makes sacred music sound as the author intended, devotionally.

The public school singing should be condemned. The teachers having so much to occupy their minds in teaching note reading, have but little time to devote to voice culture and to discriminating as to who should sing and who should not, and hence the voices of delicate little children are made to cope with the harsh tones of robust children. This causes little children to wonder why their throats become so tired, and parents to be surprised that at the end of the school term their voices have become so harsh and unmusical. In the school music class some children whose voices are low, are compelled to sing with those who screech *f*, *g* and *a*, and many little voices whose tones are naturally high, are compelled to sing alto, which I consider the most ruinous of all work as they believe that chest tones which they force up high and harsh are proper, and when they hear the unmusical tones produced, they imagine that that is true alto, and when so imagining they make a most grievous mistake. The voice is precious. The possessor of a musical voice has a gift from God, and it should be trained properly.

MARY M. SHEDD.

Digitized by Google

THE KELSO SCHOOL OF MUSICAL AND DRAMATIC ART.

LOCATED AT KIMBALL HALL.

A SCHOOL of musical and dramatic art organized upon a somewhat novel plan will be opened to students September 10th.

The directors of this institution are Mr. and Mrs. H. A. Kelso Jr. both widely and favorably known for superior ability as executants and instructors in their respective art work. Associated with Mr. and Mrs. Kelso will be a number of teachers of equal reputation, the *manner* of this association constituting the unique feature of the new school. In lieu of the conventional conservatory plan, with a great luminary at the head and a train of lesser lights to twinkle humbly in a subdued imitation of his own luster, the Kelso school will consist of a number of teachers who, while retaining their independence and individuality, will be associated coöperatively for the mutual benefit of the teachers and pupils. The disagreeable features of conservatory work will thus be eliminated while those which are of value will be retained.

At the head of the violin department stands Mr. Adolph Rosenbecker whose success as solist, composer and orchestral conductor is too widely known to need further comment.

This association with Mr. Rosenbecker enables the school to offer to its piano pupils the great advantage of opportunity for practising trios and quartets with stringed instrument and for playing concertos with full orchestra.

Mr. Kelso has been associated as pupil and assistant teacher with Mr. Wm. H. Sherwood in Boston, New York, Chautauqua and Chicago for nearly ten years but having discovered certain facts in regard to piano playing and upon them established a method of his own he wishes such opportunity to develop and promulgate his views as can only be obtained by the freedom of independent teaching. Mr. Kelso has become well known as a musical essayist, having written papers for various state associations, those of New York and Illinois among the number. In a recent conversation he said: "I wish to say that to Mr. W. S. B. Mathews I am indebted for the most valuable constituent of my musical education. He taught me *how to study.*" Instruction in theory and composition was received from Mr. Edgar S. Kelly the noted composer.

Mr. Kelso's pupils hold responsible positions all over the United States, in schools and seminaries and as private teachers, and as a pianist his work is of exceptional merit.

A leading Chicago paper said at one time: "H. A. Kelso Jr. is one of the conspicuous examples of what can be accomplished by an American in America and through American teachers. And it

Digitized by Google

should be a matter of pride and congratulation that such musicians as Mr. Kelso are essentially and entirely native products. . . . . Mr. Kelso is particularly distinguished as an analytical pianist. No detail is too small to receive attention at his hands, no design too complex to insure its unravelling and thorough comprehension. In this sense he is an artist of the subjective rather than the objective type—one who takes but little for granted and requires demonstrated proof of every proposition."

To the foregoing may be added Mr. Sherwood's opinion: "He

MR. H. A. KELSO, JR.

unites a poetic and expressive conception of music with thorough theoretical knowledge, and his control of dynamic contrasts and touch is highly artistic. Moreover, he is thoroughly reliable and trustworthy as a musician and a gentleman."

Mrs. H. A. Kelso—or May Donnally Kelso as she is professionally known—received her traing from the famous actor, author and Ohio teacher James E. Murdoch. After completing her studies she occuppied for two years the chair of Elocution and Oratory in the State University at Athens, where she also gave instruction in French. Desiring to become acquainted with European methods of

Digitized by Google

instruction she spent a year abroad visiting London, Berlin and Paris and making a close study of the drama as presented in those cities. Returning, she taught three years in the Chicago Conservatory.

Mrs. Kelso is represented by her pupils in many leading schools of the country and examples of her methods of stage training may be found in such sterling companies as those of Stuart Robson, Chas. and Gustave Frohman, Effie Ellster etc. Mrs. Kelso is a gifted and artistic reader and has filled many successful engagements in

MRS. MAY DONNALLY KELSO.

western cities and at Chautauqua, New York. Her work as a writer is also excellent, and she has read essays before the Illinois Association and also before the National Association of Elocutionists.

The "Chicago Daily News" remarks "In personal appearance Mrs. Kelso is exceptionally pleasing, having an expression so sympathetic and manners so cordial that she makes friends of nearly everybody brought within her influence. Her hair and complexion are dark, her eyes blue, and her slender figure is somewhat above the average height. As a reader she stands among the most cultured and intelligent interpreters of dramatic literature and has a voice of great power and expressiveness."

Digitized by Google

A MUSIC STUDENT'S LETTERS.

Fourth Batch.

Berlin, February 7.

AFTER all the studying I have done, I am disgusted to find that, when I had gone bravely into a drug store to get some linen bandages and oil-skin for my lame finger, I did'nt know how to ask for them! Finally by asking for linen ribbons I got the bandages, but we had a long struggle over the oil-skin; the druggist brought out almost everything in the shop. When he did get the right thing he told me it was called "gummi-papier," so I didn't feel so stupid after all, as one could hardly be expected to ask for rubber-paper when oil-skin was what one wanted. I decidedly agree with the German who said to me the other day that to learn German "one must be very consequent."

All the gay letters and society papers from home seem as though they came from another world, and some of the accounts of the teas and musicales where "only music of the higher class was presented" are very funny.

I have an engagement to go up to the Linden tomorrow with Herr von V., our object being to see the Kaiser, who drives past at a certain time every day. Will you believe me when I say that I have never taken the trouble to walk a few blocks for the purpose of gazing upon the royal countenance, though I have been in the city almost three months? Herr von V. was perfectly shocked when I told him I hadn't seen the Kaiser and insisted that I should go at once. He doesn't speak a word of English, so our conversation will probably be worth recording; I think I should take a conversation book with me. He is quite entertaining and of course is of the nobility; most of the Germans one meets

Digitized by Google

are. His father is a Baron and one of the girls said she supposed he must be a Baronet!

February 14.

All the arrangements to have a ball in the house tonight had been made, but last week one of the Germans living here shot himself, so, as his sister lives in the house, we can't proceed with our gaieties. Although none of the matter-of-fact Americans really sympathize with a man who shoots himself because of something which a girl has said to him, still it was a shocking thing to us all; the girl with whom he was in love was in the house when it happened, and four of us were playing whist in the next room to his. He died after three days in the hospital and all his people are going to move out of the house, which is a great relief. I had forgotten in the excitement, even the fact that we were playing cards, when the next day Dr. F. stopped at my chair at the luncheon-table and asked if I remembered what was trumps!

I was perfectly delighted that you criticised the *fourth* exercise of those I sent you, for it was the only one which Mr. Clemens accepted; he said he liked the conception very much. All the others I wrote again as he covered them with red ink suggestions. I have just mailed you some more original work, which I am sure will throw you into a nervous fever, since you objected to the other. That was even common-place as compared to this; most of Mr. Clemens' criticisms are that "it is too wild," or "very Wagnerian." This last he considers the most biting sarcasm.

On the eighth was the great annual Court Ball and we all went; it was a wonderful sight. The opera-house was floored over on a level just below that of the first tier of boxes, and running straight across the back wall of the stage was a white and gold balcony for the orchestra. The decorations were all green,—plants and trees,—and white lilacs and marble statues, and, as the opera-house is upholstered in dark red, the effect was very beautiful. By ten o'clock the floor was packed with people; it seemed as though it would be impossible to make room for any dancing. When the Royal party entered their box, it was strange to see all

Digitized by Google

the faces in that enormous mass of people turned suddenly, as though by machinery, in that direction. The Empress had four other ladies with her all crowned and blazing with jewels. Her gown was yellow velvet and sable, and her diamonds larger than any I have ever seen. The darker uniforms of the men in the box made a most effective background for the pale satins and velvets; altogether it was a striking picture. The entrance to the floor was through the "visiting-Royalty-box," which is as large as the average stage and is furnished like a room with fancy tables, cut glass chandeliers, and satin brocaded chairs with the regulation spindle legs. The railing which is usually there, had been taken away from the front edge of the box, and two or three broad, low steps led down to the floor level. Very few of the men wore black clothes and they all looked very romantic and picturesque, making their low bows and kissing the ladies' hands, while their medals glittered and their swords clanked. About eleven o'clock a chorus of women all dressed in white filed into the orchestra balcony and sang a "Hail to our Kaiser," while the Royal procession of seven couples, preceded by some sort of grandee, who carried a wand, and cleared a way through the masses of people, marched down the middle, up one side, down the other side and up the middle again. Each time they turned, the faces were all turned toward them, and as they passed through blocks of people all the women curtsied down to the floor and the men all made their deep, stiff bows. The effect of it all is simply indescribable. Someone said afterwards that there were more gowns there which *were* gowns than one could see in forty years in America. When the Royalty had gone back to sit down and be gazed upon, a small space was in some mysterious way cleared just in front of their box, and two or three couples began to dance. Soon other small circles were made and the dancing and eating began—as much of one as of the other. The large connecting room, where, on ordinary occasions, they serve all sorts of ices, sandwiches and drinks, was set with small tables, and, even though there were more than a hundred of these, it was

cult, most of the time, to find a seat.

Digitized by Google

Some of the people of our pension who weren't forunate enough to get tickets for the ball, went to the Tisch concert and it was unusually good that night. Heinrich Barth played a number of solos, which I was very sorry to have missed. The following night I went to one of the symphony concerts at the opera-house and heard Berlioz, remarkable "Symphonie Fantastique," and Friday, as a strong contrast, I was frivolous enough to go to see "Miss Helyett" one in French.

My right hand is not yet well enough to left use and the doctor says now that I have been using my hand too hard, so I have had to give up my lessons entirely for a week or two. That is quite disappointing and it is so hard not to be homesick when one isn't busy. I am studying all I can and dissipating to fill in the time. I forgot to tell you that I took my song and the second Gavotte and Musette to Mr. Clemens on Saturday. He was very charming in his remarks about the song and didn't make any important suggestions. He rather objected to the fact that the Gavotte ends in the subdominant of its key, B flat, while the Musette begins in A flat, but he said it was only so good that he wanted it to be better. That evening we went to hear Clotilde Kleeberg, who is a Paris Conservatory pupil, and a great favorite in Berlin, in spite of the fact that her playing is, in a great many small ways, very different from the German style. Her programmes are rather original and I think this one will be interesting to you, so I shall copy it.

1. (*a*) Variations in F minor..... J. Haydn.
   (*b*) Scherzo, B flat..... ... F. Schubert.
   (*c*) Capricco, op. 16..... F. Mendelssohn.
2. Sonata, op. 31, No. 3..... L. V. Beethoven.

---

3. Faschingschwank aus Wien ..... R. Schumann.
   Allegro.—Romanze.
   Scherzino.—Intermezzo.—Finale.
4. (*a*) Impromptu ..... F. Chopin.
   (*b*) Berceuse ..... ,,
   (*c*) Etincelles ..... M. Moszkowski.
   (*d*) La Lisonjera .....C. Chaminade.
   (*e*) Caprice sur des airs de ballet d' "Alceste"
   de Gluck..... C. Saint-Saens.

Digitized by Google

She repeated the Chaminade number, after much applause, and after the last number played three encores: the Etude Mignome by Ed. Schnett, the Chopin A flat Etude and some thing else which I did not recognise.

Last night we heard Levi conduct the Philharmonic orchestra; he *is* splendid! It is easier to judge of different conductors at these concerts than it ordinarily is, because the orchestra and all the conditions are always just the same. Levi is, I believe, to conduct all the operas at the Wagner Fest in Munich this summer. They expect to give everything Wagner ever wrote, except Parsifal, Lohengrin, and Tannhäuser, and we are going—Cholera not preventing.

ELIZABETH WORTHINGTON.

(TO BE CONTINUED.)

A GOOD BROTH IS HALF A DINNER

EVERY ONE can afford to use Clam Bouillon for Lunch, Dinner and Tea at **20 cents** a quart. Enough for a whole family. Prepared in five minutes from a **bottle** of

BURNHAM'S CLAM BOUILLON

Quality improved, price reduced, larger bottles. All Grocers sell it.

E. S. BURNHAM CO.,
120 Gansevoort St., N.Y.

Sample bottle, 10 cents; makes a pint.

Digitized by Google

CHICKERING PIANOS

84,000 MANUFACTURED AND SOLD. 84,000

PLAYED AND ENDORSED

BY THE

World's Most Eminent Musicians.

☞ Recipients of one hundred and twenty-nine First Medals and Awards from all parts of the World, including the

Supreme Recompense, the Cross of the Legion of Honor,

the highest European award ever given to a Piano manufacturer, and the

CROWNING AMERICAN TRIUMPH,

The Greatest Award at the World's Columbian Exposition, Chicago, 1893.

UNANIMOUS VERDICT OF THE JURY:

THE TONE quality is of the **highest grade of excellence,** possessing great volume, being deep, full, musical and sympathetic. The duration and singing quality of the tone are of the **same high character.**

THE SCALE is evenly balanced and throughout free from weak spots—**scientifically and musically correct,** the most powerful strokes failing to reveal any harshness or break.

THE ACTION is of the **highest class in every respect,** and is regulated with **extreme nicety.**

THE TOUCH is all that may be desired, being equally characterized by **delicacy, elasticity, responsiveness,** and **promptness in repetition.**

In every detail of construction the **choicest materials** are used. The workmanship is of the best, and

THE CASES are **chaste and artistic** in design.

Signed,

MAX SCHIEDMAYER, *Judge.*

K. BUENZ, } *President and Secretary Board*
J. H. GORE, } *of Judges, Liberal Arts.*

The Oldest Pianoforte Manufactory in the United States.

ESTABLISHED BY JONAS CHICKERING, APRIL 15, 1823.

With over Seventy Years' Experience, and an Unquestioned Reputation for all that is Best in Piano Manufacture, we confidently solicit a critical examination of our present Styles and Cases.

Chickering and Sons, Boston.

Digitized by Google

Monthly Bulletin of New Music.

For Sale by All First-Class Music Dealers.

WITH KEY, COMPASS, AND GRADE.

[Capitals indicate pitches on the staff, small letters those below and above respectively.]

VOCAL.

SWIM OUT, O'GRADY. Thomas Q. Seabrooke's great song, as sung in "Tabasco." Words by Edgar Smith, Music by Geo. Lowell Tracy. B-flat. 3. C to E. With portrait of Seabrooke. Pr. 50c.

DO I LOVE THEE? or, When the Stars are Softly Trembling. Waltz Song. Words by Daisy Schaub. Music by Carlo Mora. A-flat. 3¼. d to E. Pr. 50c.

FIRST LOVE. (Il Primo Amore), Song. English words by Geo. Cooper. Music by E. Marzo. E-flat. 3¼. E to F. Pr. 60c.

LAUGHING IRISH EYES. Waltz Song. Words and music by Louis Weslyn Jones, D. 3¼. b to F. Price . . . . 40c.

LOVE NE'ER TO FADE. Song. Words by J. F. N. Anderson. Music by Julian Edwards. 4. e to G. Price . . . . 60c.

DARLING KATHLEEN! Song and Refrain. Words by Mary Frances Marrinan. Music by Mae E. Buckwalter. G. 3. c to g. With portrait. Price 50c.

THE STARS HAVE SET THEIR WATCH AT LAST. Chorus or Quartet for Men's Voices by Zimmerman. Arranged by Geo. B. Nevin. D. 3½. Octavo. Price . . . . . 10c.

COWSLIPS, Waltz Song. Words and music by Barter Johns. F. 4. E to g. Price . . . . . 75c.

MEMORIA. Song. English words by Geo. Cooper. Music by E. Marzo. B-flat minor and major. 4. E to g. Price . 75c.

TO BE WITH THEE. Song. Words and music by Barter Johns. G minor. 4. d to g. Price . . . . . 50c.

NORWEGIAN LOVE SONG. For Mezzo-Soprano or Tenor. Words by H. H. Boyesen. Music by Robert Coverley. D. 3½. d to f. Price . . . . . 50c.

THE SAME, for Alto or Bass. B-flat. 3½. b to D. Price . . . . . 50c.

THE TEAR (Die Thraene). Song. By Felix Heink. F. 4. c to F. Price . . . 40c.

O SALUTARIS HOSTIA. Soprano Solo. From the Mass in G for two voices. By Paolo La Villa, C. 4. d to F. Octavo. Price . . . . . 12c.

TANTUM ERGO. With English and Latin words. Arranged as a Quartet, with Solos for each part, by E. H. Bard. D. K. 4. Price . . . . . 75c.

THOU GOD OF LOVE AND MERCY. A Morning Hymn. Music from Mozart. Words and arrangement by Mrs. E. W. Steen. E. 3. b to C. Price . . . 30c.

FOR THE PIANO.

THE SAPPHIRE GAVOTTE. By Barter Johns. B-flat. 4. Price . . . . . 60c.

THREE PIANO SOLOS of moderate difficulty. By W. F. Sudds. Op. 210.

1. GYPSY BALLET GIRL. D. K. 4. Price . . . . . 75c.
2. INFATUATION. Waltz Brillante. E-flat. 4. Price $1.00
3. FASTIDIOUS FANCIES. Minuet Caprice. F. 4. Price . . . 60c.

BYGONE DAYS. (Aus vergangenen Tagen). Eight short and easy pieces. By Charles Becker.

1. EASTER MORN (Ostermorgen). G. 3. Price. . . . . 30c.
2. LET US PLAY RING (Ringelreihe). F. 3. Price . . . . 30c.
3. THE MILL (An der Muhle). A. 3. Price . . . . . 30c.
4. ON A PICNIC (Beim Waldfest). C. 3. Price . . . . . 30c.
5. BALLAD. A minor. 3. Price . 30c.
6. IN THE CATSKILLS (Auf hoher Alm). F. 3. Price . . . . 30c.
7. CHASING THE BUTTERFLIES (Auf der Schmetterlingsjagd). G. 3. Price . . . . . 30c.
8. THE HOLY NIGHT (In der Christnacht). F. 3. Price . . . . 30c.

U. S. CADET MARCH. By Harry C. Jordan. F. 3½. Price . . . . . 50c.

STRAY LEAVES (Lose Blatter). Ten melodious and easy pieces WITHOUT OCTAVES. For Four Hands. By Charles Becker. Op. 45.

1. March. C. 3. Price . . . . 30c.
2. A LOVELY TIME. D. 3. Price 50c.
3. ON A GONDOLA. C. 3. Price . 30c.
4. VALSE. D. 3. Price . . . . 60c.
5. SPINNING SONG. G. 3. Price . 30c.
6. MELODY. A minor. 3. Price 30c.
7. RONDO. A. 3. Price . . . . 50c.
8. Serenade. G. 3. Price . . . 50c.
9. Polonaise. D. 3. Price . . 50c.
10. GOOD NIGHT. G. 3. Price . .30c.

THE SENTINEL MARCH. By Capt. H. G. Neely. B-flat. 3½. With portraits of Class of '94 Ohio Military Institute. Price . . . . . 50c.

BOOKS.

THE PARAGON OF SONG. For Singing Classes, Musical Institutes and Conventions. By Geo. F. Root and C. C. Case, Price . . . . . 50c.

THE TREBLE CLEF CHOIR. A collection of Music for Women's Voices. By Geo. F. Root and E. B. Towner. Price . . . . . 50c.

ELITE ORGAN ALBUM, A collection of Preludes, Offertories and Music for Weddings and Funerals. Arranged for the Organ or Cabinet Organ by Paolo F. Campiglio. Price . . . $2.00

THE JOHN CHURCH CO'S MUSIC TABLET. For the use of Students and others, with a condensed view of the material of composition. Price . . . . . 25c.

Catalogues and Price-Lists furnished on application. Any of the above, or all music, no matter where published, sent by mail, post-paid, on receipt of the marked price.

THE JOHN CHURCH CO.,

Cincinnati, O.

Digitized by Google

TRUE ! GRACEFUL ! POWERFUL ! MELLOW ! ENDURING ! ARTISTIC ! SYMPATHETIC !

The Sweetest Music requires

Washburn Guitars, Mandolins, Banjos, Zithers.

BEST IN THE WORLD

Washburn Instruments differ from all others—in almost every essential they present great improvements. They are the product of the largest musical factories in the world, and are sold in greater numbers than all other high grade brands combined. To get the genuine **Washburn** see that the name Geo. Washburn is burned on inside

Send for a beautiful Souvenir Catalogue—contains portraits of 90 leading artists.

Sold by all Music Dealers. From $22 upward. Prices exactly the same everywhere.

LYON & HEALY, MAKERS. 195 TO 201 WABASH AVE., CHICAGO.

TRUE ! GRACEFUL ! POWERFUL ! MELLOW ! ENDURING ! ARTISTIC ! SYMPATHETIC !

MME. CELIA CONKLIN'S CURLING CREAM

The best preparation on the market for holding the Hair in Curl, Bangs and Frizzes; absolutely harmless. It is an excellent tonic for the hair. Once tried, always used.

PRICE, 50 CENTS.

Enclose 2-cent stamp for free card case to P. B. KEYS, 405 State St., Chicago, Ill.

Gray Hair or **WHISKERS** **restored** to perfectly natural color by using VAN'S MEXICAN HAIR RESTORATIVE. It removes all dandruff; stops hair from falling out and cures all disease of the scalp. IT IS NO DYE, and is warranted absolutely harmless. Money refunded if it does not do everything claimed for it. Send to any address on receipt of price, $1.00 per bottle. Full information free. Agents wanted. Allen & Co., 312 Inter Ocean Building, Chicago, Ill.

WANTED.—POSITION AS PIANO TEACHER IN A SEMINARY. By a Young Lady of pleasing personality, unexceptional references, and distinguished attainments. Refers to Mr. W. S. B. MATHEWS. Has had some experience in teaching and in public playing. Large repertory. Address; LILLIAN, office of MUSIC.

Digitized by Google

THE "3" DROMEOS.

"Hand in Hand - like Brothers"—Not one, &c.

"YANKEE"—15c. SHAVING STICK—25c. SHAVING CREAM—50c.

All similar in *quality*—making an equally—rich—creamlike—*never-drying* LATHER.

They **differ**—in style—size—odor——to suit various tastes.

The drug store that does not keep them is hard to find. If your druggist does not have the kind you want—write to us.

The J. B. WILLIAMS CO.,
(ESTABLISHED 1840.) **Glastonbury, Conn., U. S. A.**

A. H. Andrews & Co., 215, Wabash Ave., Chicago.

Workers in Wood and Metal, Office Furnitrue Etc.
Also The Andrews Metal Piano Chairs and Stools.
Artistic, Light, Comfortable, and Indestructible.

This luxurious chair is instantly convertible into a Duet Chair; automatic movement, the lowering of back forming the double seat shown in cut of Duet Chair. Any child can raise the back.

Duet Chair.

Adjustable chair; the seat raises and lowers by screw. The back is varied in height by set screw, thrown forward or back. Rests the back by giving support where it is needed.

Parlor, Dining or Reception Room Chairs, that must supplant the frail wood-framed ones.

Our metal chairs will last 100 years of hard usage and are so warranted.

We make the best **Music Leaf Turner** in existence, and cheapest

—Also—

"Hand & Arm Guide" to correct bad hand positions of pupils.—Recommended by our leading piano teachers.

Send for Catalogue!

This is a very strong and beautiful table that can be shipped in the "knock-down." It is very cheap in price.

Digitized by Google

Chicago National College of Music,

18 to 26 Van Buren St.

Highest Grade of Instruction. Lowest Rates. Every Department.
Catalogues mailed. H. S. PERKINS, Director.

KLAUSER MUSIC INSTITUTE,

MILWAUKEE, - - - - - - - WISCONSIN.

New School of Music Education, founded on the Klauser Principles and Theories, set forth in "The SEPTONATE."

Unity of Theory and Practice in all Departments. Instruction in all Branches of Music.

Klauser's Conceptive Pianoforte System. Music as Idea the Basis of Expression.

Children's Department—Music School in Six Grades—Special and Normal Departments.

☞ Prospectus sent on application. ☜

An Established Professional Business.

In a City of 175,500 inhabitants may be acquired on very practicable terms by a suitably qualified piano teacher organist and musician, Mason's System desired

Address:

Editor of "Music". Chicago Auditorium.

REMEMBER!

That the Erie lines have the following to offer:

Solid trains between Chicago and New York
No change of cars, any class of tickets
Vestibule limited trains.
Pullman dining and sleeping cars.
Pullman sleeping cars to Boston and to Columbus, O.
Fare $2.00 less than by lines offering same service.

If you are thinking of making a trip east, it will pay you to call at the Chicago office of the Erie 242 Clark Street, Grand Pacific Hotel Building.

Digitized by Google

NEW ENGLAND CONSERVATORY OF MUSIC

Founded by DR. EBEN TOURJEE.

Director, - - - - CARL FAELTEN.

THE LEADING CONSERVATORY OF AMERICA.

MUSIC.—In all Branches, Instrumental and Vocal, Technical and Theoretical.

ELOCUTION.—Including Oratory, Dramatic and Lyric Action, Physical Culture, and Fencing.

LANGUAGES.—Courses in French, German, and Italian Language and Literature, and a Special Course iu Italian Language preparatory for Vocal Students, also in English Literature.

FINE ARTS.—Courses in Drawing and Painting, Artistic Anatomy, Perspective, Decorative Art, and Sculpture.

TUNING.—Courses in Piano and Organ Construction, Tuning, and Repairing, with Musical Acoustics relative to the subject.

The COURSES OF STUDY insure a Musical Education of a broad and comprehensive nature.

The FACULTY have been chosen with reference not only to their standing as Artists, but also with regard to their ability as Teachers of the highest excellence.

TEACHERS OF WIND INSTRUMENTS are selected from among the Members of the Boston Symphony Orchestra.

The Conservatory provides for its Students the valuable COLLATERAL ADVANTAGES OF PUPILS' RECITALS BOTH IN MUSIC AND ELOCUTION, FACULTY CONCERTS, LECTURES ON THEORY AND HISTORY OF MUSIC, ORCHESTRAL REHEARSALS, LIBRARY, GYMNASIUM, ETC., all without extra expense.

The Conservatory Home furnishes excellent accommodations for 400 Lady Students, under the direct superintendence of an experienced Preceptress, a successful Physician, and an able corps of assistants. The Building is equipped with electric lights, steam heat, fire escapes, and every modern improvement.

School Year, SEPTEMBER to JUNE.

PUPILS ADMITTED AT ANY TIME.

For Prospectus, giving full information, write to

FRANK W. HALE, General Manager,

FRANKLIN SQUARE, **Boston**, MASS.

Digitized by Google

Educational

AMERICAN CONSERVATORY OF MUSIC

Weber Music Hall, Chicago.
or. Wabash Ave. and Jackson Street.

ALL branches of Instrumental and Vocal Music, Theory of Music, Composition, Dramatic Art, Elocution, Delsarte and Languages.

Course of Study:—Thorough and Comprehensive. Forty Eminent Instructors. Normal Department for the Training of Teachers. Terms Moderate.

☞ *Our illustrated catalogue, containing besides much information a dictionary of musical terms, sent free on application. Special Summer Session during July and August.*

John J. Hattstaedt, Director.

Chicago Conservatory

OF

MUSIC AND DRAMATIC ART

Auditorium Building.

Faculty and Branches of Study Unexcelled in this Country.

Application for Lessons received at any Time.

Auditorium Building.
CHICAGO.

SAMUEL KAYZER,
Director.

☞ SEND FOR CATALOGUE. ☜

Digitized by Google

Educational

GRAND CONSERVATORY of MUSIC

OF THE CITY OF

NEW YORK.

Founded 1874. Incorporated by Act of Legislature.

Most Complete and Successful Music School in America.

THOROUGH and SYSTEMATIC INSTRUCTION

IN ALL THE BRANCHES OF

VOCAL AND INSTRUMENTAL MUSIC,
ORGAN HARMONY AND COMPOSITION,

AND ALL

ORCHESTRAL INSTRUMENTS,
ELOCUTION, ORATORY, AND DRAMATIC ART.

From the First Beginning to the Highest Artistic Perfection.

☞ SPECIAL TRAINING COURSE FOR TEACHERS.

OPEN ALL SUMMER

FALL TERM begins Second Monday in September.

YOUNG LADY STUDENTS

Desiring a SPECIAL COURSE in the ENGLISH BRANCHES, or other SCIENCES, will have the privilege of attending ST. MARY'S SCHOOL (Episcopal), by special arrangement.

OPERA SCHOOL.

Preparation for the Stage; Lectures on History of Music, and Scientific Musical subjects. Compositions by Students performed at the Conservatory Concerts.

The Degrees of Bachelor of Music (B.M.), Master of Music (M.M.), and Doctor of Music (Mus. Doc.), granted.

☞ For Particulars address

Dr. E. EBERHARD, President,
142, West 23rd St., New York.

Digitized by Google

METROPOLITAN
College of Music

Summer Session at Reduced Rates, begins July 2. Pupils admitted any time. Piano Teachers' Certificates. Examiners: Wm. Mason, Mus. Doc., A. C. M., and Albert Ross Parsons, A. C. M.

This college has no equal for thoroughness of instruction and absolute safety of the methods.

The Voice Department, headed by H. W. Greene, supported by Frederick C. Packard in the Operatic Department, John C. Griggs in Oratorio and Interpretation, and R. M. Davenport and E. Presson Miller in Technical Training, offers, without question, the best advantages for vocal study to be found in America.

The Pianoforte Department is under the personal direction of Professor Albert Ross Parsons, assisted by H. T. Staats, H. C, Hanchett M. D., W., Ward Stephens, M'lle Aarup and others.

The Organ Department has for instructors R. H. Woodman. Dudley Buck, H. R. Shelly.

The Department of Violin and Orchestral Instrument is under the direction of Clifford Schmidt, the eminent Concert Meister of the Seidl Orchestra, and in conjunction with the Pianoforte Department secures to the college the import advantage of the study of chamber music and general ensemble practice.

The Synthetic Department, under the direction of Miss Kate S. Chittenden, makes possible to prospective teachers and others the great advantages of the Synthetic method of piano teaching, as originated by Mr. Parsons, and established through Miss Chittenden's editorship of the Synthetic publications.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department where pupils from a distance are accommodated with board and every facility for practice and study. The recent removal of the Residence Department to the immediate vicinity of Central Park, increases its attractiveness as a home school.

The studies of Harmony, Counterpoint, and Fugue are conducted on a scale not to be found in any other American college.

Special Normal Classes for teachers in each department.

The Managing Board of the Metropolitan College of Music all of whom are actively engaged in giving instruction, are:

DUDLEY BUCK, President.
A. R. PARSONS, Vice-President.
JOHN C. GRIGGS, Musical Director.
FREDERICK C. PACKARD, Director of Operatic School.
H. W. GREENE, Secretary and Treasurer.

Send for Circular, 19-21 E. 14th St, New York City

Digitized by Google

EDUCATIONAL

Oberlin Conservatory of Music.

A fully developed

High-grade College

of Music.

The fifty-eight years' history of the Oberlin Conservatory has been one of steady growth towards high standards, thorough scholarship, and the cultivation of Pure and Noble Art.

Advantages:

All departments of music taught.
Thorough standard of scholarship.
A large and very talented faculty.
Splendid buildings, modern in every respect.
Full equipment of piano, organs and claviers for practice.
Full musical library, open to every student.
Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
Very moderate expenses, with judicious personal supervision.
Frequent opportunities for public appearance when prepared.
Opportunity for literary study, lectures on art, etc.

Oberlin Conservatory is one of the **Foremost Institutions** in this country for obtaining a

Solid, Broad,
and **Well Balanced**
Musical Education.

For Catalogue and other information, address **F. B. RICE, Mus. Doc.,**
Musical Dir'r, Oberlin, Ohio.

Digitized by Google

EDUCATIONAL

GOTTSCHALK LYRIC SCHOOL.

MUSICAL AND DRAMATIC.

Will Remove Sept. 1st,

TO MORE COMMODIOUS QUARTES IN THE

ISABELLA BUILDING,

46 & 48 Van Buren Street.

Send for Catalogue. **L. G. GOTTSCHALK, Director.**

Thorough Piano Instruction.

Mr. W. S. B. Mathews respectfully gives notice that during the present season he will receive a limited number of music pupils in Mason's System of Technics, and in the higher art of Musical Interpretation. Advance engagement will be necessary. Pupils will be retained only when they show proper diligence and seriousness of aims.

Terms per hour lesson, $4.00. Half hours, $2.50.
Payable half-quarterly in advance.

Address:

W. S. B. MATHEWS,
1403 Chicago Auditorium.

MILWAUKEE SCHOOL OF MUSIC,

207, Grand Avenue, Milwaukee, Wis.

☞ Send for catalogue; also for circular of Popular Lectures on Indian Sacred Music and musical subjects, by

J. C. FILLMORE, Director.

Harmony Lessons by correspondence,

Digitized by Google

EDUCATIONAL

MR. WM. H. SHERWOOD,

Director of the Piano Department of the Chicago Conservatory.

Announces with much pleasure that he has so arranged his engagements for Instruction as to admit of his accepting an increased number of

CONCERTS AND RECITALS

During the season of 1894-5.

Address for dates and terms,

C. B. HAY, Manager, 403, Chamber of Commerce, Chic

W. H. PONTIUS, Director **Dubuque Vocal Institute,**

Teacher of Voice and Artistic Singing, Harmony and Composition.

SUMMER TERM at Mountain Lake Park, Md., August 1st to 21st.

(Harmony taught by correspondence.) For TERMS and other information address as below. Correspondence solicited.

W. H. PONTIUS, Vocal Institute, DUBUQUE, Iowa

WANTED.—A COMPETENT PIANIST, TEACHER of PIANO and THEORY, and CONDUCTOR of Chorus and Oratorio work, Is wanted for a large and well-established University. Address, UNIVERSITY, care Editor of MUSIC.

WANTED,—A GENTLEMAN OF HIGH MUSICAL CULTURE AND THIRTY years experience as a teacher is open for an engagement as MUSICAL DIRECTOR OF A CHORAL SOCIETY, with or without orchestra. An organist's position would also be accepted. Vocal culture, Theory and Composition are specialties. Address "Mus. Bac. Cantab" care of "MUSIC"

CINCINNATI

CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS of FOREMOST EUROPEAN CONSERVATORIES.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies in the Home department are under the personal supervision of the Directress.

For Catalogue, address

MISS CLARA BAUR.

Fourth and Lawrence Streets, Cincinnati, O.

John S. Van Cleve,

Lecture Recitals,

With or without musical illustrations.

Address **John S. Van Cleve,**
415 Elm St., Cincinnati.

Digitized by Google

This Space is reserved for

CHICAGO COLLEGE

—OF—

Vocal and Instrumental Art.

Director, - - ALBERT E. RUFF.

NOTICE.

NEW ILLUSTRATED CATALOGUES will be ready in August. New Director and additional Teachers in Instrumental Departments; also Diagrams of Seating capacity of all Theatres.

Catalogues mailed Free on application.

ADDRESS;

Kimball Hall, 243, Wabash Avenue,
CHICAGO.

Digitized by Google

EDUCATIONAL

Musical Works

BY

W. S. B. MATHEWS.

1. Outlines of Musical Form. 1867. Ditson
   Out of print.
2. Emerson Organ method. 1870. Ditson.
   With L. O. Emerson.
3. Mason's Pianoforte Technics. 1876. Ditson.
   With Dr. Wm. Mason.
4. How to Understand Music, Vol. 1. 1880. $1.50. Presser.
   A Series of object-lessons, calculated to develop musical intelligence and taste. More than 15,000 Sold.
5. Studies in Phrasing, Interpretation, etc. Bk. 1. 1883. Presser.
   Selections from Heller, Schumann, and others. Invaluable in 3d and 4th grades for developing a fine lyric style.
6. How to understand Music, Vol. 11. 1888. $1.50. Presser.
   Essays on Schubert, Wagner, Self-cultivation in Music, etc.
7. Dictionary of Music and Musicians. $1.00.
   Reprinted from No. 4.
8. Studies in Phrasing, Book 11, 4th and 5th Grades, 1889. Presser
   Selections from Mendelssohn, Schumann, Rubinstein, Bach, Chopin, etc. for developing lyric style and poetic playing, 4th and 5th grades.
9. First Lesson in Phrasing, 2d Grade. 1890.
   Easy poetic pieces from Gurlit, Reinholtz and others, for poetic playing in 3d and 4th grades
10. Twenty Lessons to a Beginner, 1890. Presser.
    Inductive plan. Entirely new.
11. Primer of Musical forms. 1890. 80 Cents. Schmidt
    A systematic treatise fully illustrated. Very clear and intelligible.
12. 100 Years of Music in America. 1889. G. L. Howe.
13. Popular History of Music. (Illustrated). 1891. Mathews.
    Pronounced by high authorities the most interesting and complete one-volume history of music anywhere published.
14. Graded Course of Piano Study, in Ten Grades. Presser.
    Selected from all the standard-studies, for the purpose of retaining only the best and most interesting.
    Any of the above may be ordered from us.

Address MUSIC MAGAZINE PUBLISHING CO.,
The Auditorium, 1402-5, Chicago.

Digitized by Google

4 POINTS OF SUPERIORITY

OF THE

Celebrated

"Conover"

Pianos.

- PURITY AND SWEETNESS OF TONE.
- SCIENTIFIC CONSTRUCTION.
- DURABILITY.
- BEAUTY.

(THE ONLY STRICTLY HIGH GRADE PIANO MANUFACTURED IN CHICAGO.)

Chicago Cottage Organ Company

SOLE FACTORS

(THE LARGEST DEALERS IN PIANOS AND ORGANS IN THE WORLD)

WHOLESALE AND RETAIL WAREROOMS

215 WABASH AVE.

SECOND FLOOR

Digitized by Google

THE CELEBRATED

"STEGER"

PIANOS

Are preferred by leading artists and purchased by the highest musical authorities, on account of their liquid quality of tone, elasticity of action, and great durability.

The Steger Patent Techniphone

(Patented April, 1892.)

Is considered the most practical invention yet introduced in the art of Piano making.

STEGER & CO.

MANUFACTURERS,

WAREROOMS: Wabash Ave. and Jackson St.

FACTORIES: Columbia Heights, Cook County,

CHICAGO, ILL.

The Virgil Practice Clavier.

☞ The only perfect ally of the piano for teaching and practice.

A power in the Mastery of all Technical Difficulties and in Memorizing Pieces.

Used and Recommended by the greatest Artists and Teachers.

Claviers Rented at a Distance with privilege of purchase.

☞ WRITE FOR RENTAL PURCHASE PLAN. ☜

Special prices to teachers on instruments for their own use New illustrated and descriptive Catalogue and professional opinions sent free on application.

VIRGIL PRACTICE CLAVIER CO.

26 W. 15th St., New York.

Digitized by Google

ADELINA PATTI
AND
THE KIMBALL PIANOS

W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the **New Kimball Piano.** It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti Nicolini

W. W. KIMBALL CO.
WAREROOMS, KIMBALL HALL.
WABASH AVE. NEAR JACKSON ST.

Digitized by Google

IN BIG LUCK IS OSCAR G. MURRAY.

EVERYBODY who knows Oscar G. Murray is aware that he is game to the backbone. The following incident shows how nervy he is and his exceptional judgment regarding railroad properties. About a month ago Mr. Murray was host at a dinner given at the St. Nicholas. There were six gentlemen present, including Mr. Murray, One of the guests was Mr. Seymour, a prominent Chicago manufacturer. After the wine had passed around pretty freely a discussion arose as to the best railroad to travel over from Cincinnati to the East. The principals in the discussion were Mr. Seymour and Mr. Murray. Both of the gentlemen expressed very decided opinions, and the result of the heated argument was that they decided to back their opinions to the extent of $5,000 each.

Three days after the dinner they met by appointment at the Grand Hotel, and Mr. Murray posted a certified check on the Merchants' National Bank for $5,000, and Mr. Seymour put up a certified check for a like amount on a Chicago Bank. An attache of the Grand Hotel was agreed upon as stakeholder. Under the terms of the agreement the stakeholders named Mr. Morrisey, of Mt. Auburn, and Mr. Lafer, of Avondale, judges, and these two gentlemen selected Dr. Cox, of Fourth Street, as the third judge.

The judges were to actually make trips over the five lines between here and New York under the terms of the wager, and their railroad fares, sleeping-car fares and hotel bills---in fact, all expenses were to be paid by the winner. The vote of any two judges in favor of any one line was to decide the bet. If two of the judges did not agree on any one line then the bet was to be considered a draw. Another condition of the wager was that the principals to the wager were not to know who the judges were, nor were the judges to be informed as to who the men were who made the wager.

The points to be considered by the judges in arriving at a decision were---smoothness of track, maintenance of schedule time, superiority of passenger coaches, sleeping car and dining car equipment and service, picturesqueness of scenery along the route, and salubriousness of climate of country traversed. The judges made their last trip during the past week, and on Thursday rendered their decision to the stakeholder, and by a unanimous vote awarded the palm of superiority on all the points to the Chesapeake and Ohio Road. This was the line Mr. Murray had backed, and last Saturday the stakeholder turned over the $10,000 to Mr. Murray, who, after paying all the expenses of the judges, found that he had profited by the wager just $4,560.---*Cincinnati Tribune, March 2d, 1894.*

Digitized by Google

TUTOR.

—o—o—

DURING the fall and winter of '94, a former WELLESLEY Student, resident in Chicago, will take a limited number of Pupils (singly or in classes) in Elementary or College branches. Lessons at Pupil's or Teacher's hours as most convenient to students.

Address: "Tutor," care MUSIC, 1402, Auditorium Tower, Chicago.

PATENTS

Promptly secured. Trade-Marks, Copyrights and Labels registered. Twenty-five years experience. We report whether patent can be secured or not, free of charge. Our fee not due until patent is allowed. **32 page Book Free.** **H. B. WILLSON & CO.,** Attorneys at Law, Opp. U. S. Pat. Office. **WASHINGTON, D. C.**

Nearly 60,000 Sold!

Pease Piano Co.,

316 to 322 W. 43d St. N.Y.

46 Jackson St. Chicago,

PIANOS — THE WORLD RENOWNED — PIANOS

Finest Tone, Best Work and Materials.

EMERSON

Sold and Rented, Moderate Prices, Easy Terms.

BOSTON. **NEW YORK.** **CHICAGO.**

Established 1849.

The EMERSON PIANOS have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them into more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and and has grown and prospered, until it stands to-day among the

Largest and most Successful

piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

☞ Several bargains in pianos slightly used.

Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

Digitized by Google

PUBLISHED BY G. SCHIRMER, NEW YORK.

ANTHOLOGY OF ITALIAN SONG.

OF THE

Seventeenth and Eighteenth Centuries.

PRICE, PAPER, $1.00; CLOTH, $2.00.

Vol. 290 of Schirmer's Library.

List of Composers.

BONONCINI	JOMELLI	PERGOLESI
CALDARA	LEGRENZI	PICCINI
CARISSIMI	LOTTI	A. SCARLATTI
CESTI	MARCELLO	D. SCARLATTI
GLUCK	MARTINI	TRAETTA
HANDEL	PAISIELLO	VIVALDI

This Volume contains 29 numbers by 18 different representative Composers, sketches of whose careers are prefixed to the collection; the original Italian Poems are accompanied by English translations. Some of the best known among these delightful airs are "Vittoria, vittoria!" "Nel cor piu non mi sento," "Stizzoso, mio stizzoso" from LA SERVA PADRONA, "Pur dicesti," and "Un certo non so che."

☞ A Catalogue of SCHIRMER'S LIBRARY OF MUSICAL CLASSICS will be sent on application.

For Sale by all Music Dealers.

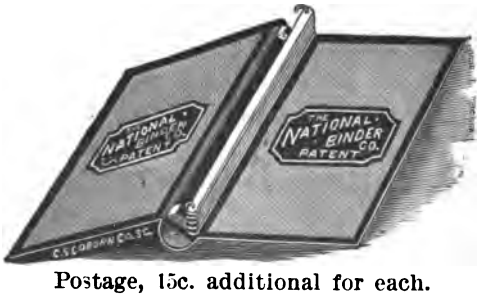
Special Announcement.

The Publishers of MUSIC are happy to announce that an ELEGANT BINDER has been manufactured for them by the NATIONAL BINDER COMPANY, BOSTON, accommodating six copies of the Magazine.

This Binder is so arranged that in a moment copies may be inserted, one or more at a time, and as easily removed, at pleasure.

It is in two styles, namely:

CLOTH, AT **55c.**



HALF MOROCCO, AT **65c.**

Postage, 15c. additional for each.

Address:

MUSIC MAGAZIME PUBLISHING CO.,
1402-5, Auditorium Tower, CHICAGO.

Digitized by Google

THE

Mason & Hamlin

PIANOFORTES

Represent the same Highest Standard of excellence which has achieved a reputation for the Mason and Hamlin Organ as the

Standard of the World.

These Instruments have been supplied to

Franz Liszt,	Walter Damrosch,	Dr. William Mason,
Wm. H. Sherwood,	Anton Seidl,	Mrs. H. H. A. Beach
Charles Gounod,	J. K. Paine,	S. B. Whitney,
C. Saint-Saens,	X. Scharwenka,	B. J. Lang,
Edouard Baptiste,	Adelina Patti,	Annie Louise Carey,
Theodore Thomas,	Sir Arthur Sullivan,	Italo Campanini,
Emil Paur,	Dr. Stainer,	Alex. Guilmant,
Arthur Nikisch,	G. W. Chadwick,	Martinus Sieveking,

AND MANY OTHERS.

HIGHEST HONORS

At all Great World's Expositions wherever exhibited since and ncluding that of Paris, 1867.

Mason & Hamlin

BOSTON. NEW YORK. CHICAGO. KANSAS CITY.

Digitized by Google

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the most eminent musical authorities of both hemispheres, and the acknowledged STANDARD Pianos of the world.

THE CELEBRATED ERARD HARP.

We Have Taken the American Agency of

A. B. CHASE
KURTZMANN

PIANOS

VOSE & SONS
WEBSTER

GEO. W. LYON.

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and costing Less than One-Half the price

LYON, POTTER & CO.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres.
Of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres.
Formerly Senior Partner of Lyon & Healy

EDWIN A. POTTER, Sec'y and Treas.

The Finest in the World.

Digitized by Google

The Wonderful Weber Tone.
The Wonderful Weber Tone.
The Wonderful Weber Tone
The Wonderful Weber Tone.
The Wonderful Weber Tone.
STANFORD LIBRARY
JUL 22 1958
MUSIC

VOL. VI. NO. 5.

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR.

SEPTEMBER. 1894.

FRONTISPIECE. Portrait of W. S. B. Mathews.
Music in Norway. 475. A. VON ENDE.
Chinese Music. 485. MARY A. SIMMS.
Chinese Fragments. 491. Mrs. CROSBY ADAMS.
Ancient and Modern Music of the Jewish People. 496. NAPHTALI HERZ IMBER.
The Magic Harp of Suomi. 499. ANNA COX STEPHENS.
Russian Music. 506. C. LICHTENBERGER.
A Music Student's Letters. Fourth Batch. 511. E. WORTHINGTON.
Music in Germany. 516. M. D. TAYLOR.
Harmony. (Poem). 519. G. C. GOW.
The Place of the Virgil Practice Clavier. 521. Dr. H. G. HANCHETT.
The Value of Mechanical Aids. 528. JOHN S. VAN CLEVE.
Music as a Factor in Education. 534. E. W. WAKEFIELD.
Useful Musical Books. 537. CARRIE DELLE HOSMER.
On the Use of Books. 541 HOMER MOORE.
The Little Brown House. (Poem) 543.
Americanism Musically. 544. HERBERT J. KRUM.
The Coming Music. (Sonnet) 547. JOHN L. MATHEWS.
A Plea for Correct Breathing in Singing. 548. EDD. S. ROWLEY.
Music and the University. 550 JOHN L. MATHEWS.
A NEW COLLEGE OF MUSIC. 555.
Reviews and Notices. 556.

MUSIC MAGAZINE PUBLISHING COMPANY,

CHICAGO: 1402-5, AUDITORIUM TOWER.

Single Numbers 25 Cts.

Yearly Subscription $3.00.

NEW YORK, PARIS, AND LONDON: BRENTANO'S

Entered at the Chicago post-office as second-class matter.

BRIGGS PIANOS ESTABLISHED 25 YEARS

High Grade Merrill Pianos 165, Tremont Street, BOSTON Mass.

MASON'S PIANOFORTE TECHNICS. By Wm. Mason and W. S. B. Mathews.
Indispensible to Beginners. Invaluable to Advanced Players.
A complete Manual of Mason's celebrated System of Practice. It is the result of several years' work. Just what is needed by those aspiring to Perfection in Piano playing.
It embraces chapters on The Hand, Rhythm, Touch, Mind in Playing, Accentuation, Velocity, Practical Exercises, and How to Use this System, including 10 pages of Fingering Exercises for the touch. 25 pages of Scales. Best Manual published. 32 pages of Studies in the singing of Octaves. Over 50 Exercises with directions for Composing.
The work is of great benefit to the "fingering" and is highly commended to Students.
Sent prepaid to any address for $2.00.
OLIVER DITSON COMPANY, 453-463 Washington St., Boston.

Digitized by Google

Do you like Mandolin Music?
If so, you will be charmed with the

Plectra-phone.

This is a newly-patented attachment for the piano, producing all the delightful effects of a mandolin. It can be attached only to

The EVERETT PIANO.

We are prepared to exchange Everett Pianos containing this and other valuable patents on pianos of other makes. For particulars address

The JOHN CHURCH COMPANY

Cincinnati. Chicago.

The Plectra-phone can be added to any Upright Everett Piano.

Digitized by Google

BULLETIN.

The September issue of MUSIC might without impropriety be called a FOLK MUSIC number, as it contains no less than six papers wholly devoted to the music of different nations, from the Music of Norway, to that of China.

In close keeping with the general subject is Mr. Herbert J. Krum's excellent paper on, Americanism Musically, in which he takes issue somewhat with the notable paper of Mr. Arthur Weld upon *Americanism in Music*, which appeared in this journal last April.

Edd. S. Rowley in, A Plea for Correct Breathing in Singing touches upon a subject of enormous interest to vocal teachers, and his protest against clavicular breathing suggests a line of study which MUSIC has planned to discuss more fully in the near future. Mr. Homer Moore on Books, crowded out last month, appears in this number; a former Student of Chicago University in, Music and the University, continues the discussion of Prof. Pratt's theme in our last issue.

September MUSIC might almost be called Woman's Number, inasmuch as, without any special intention on the part of the management, seven of the Papers are by women.

The failure of the European mails to bring us any Editorial utterances for this issue, means,--we trust,—that the Editor is fully yielding himself to the revivifying influences of Lucerne, the Rigi, Interlaken, the Rhone Glacier, Zermatt, and the ever-dear Chamouni Valley, with its delicious surroundings, which means again, of course, new vigor for future columns of MUSIC.

For October, in addition to other timely topics, there will be futher disscussion of vocal music; a notable paper by Edward Baxter Perry on, Music and Nutrition; Naphtali Herz Imbers, on Music in the Psalms, etc., etc.

The management respectfully announces that, The Practical Teacher's Schumann, published last month, will be furnished to actual teachers at one dollar net; and a copy will be given *free* to every new subscriber sending $3.00 direct to this Office.

Attention is specially called to the variety and extent of the Advertising columns of MUSIC this month, which speak for themselves.

CLUB RATES.

MUSIC, One Year with Etude $3,50
MUSIC, with Mathews' "Popular History of Music"..... $3.50
MUSIC, with "The Cosmopolitan" $3.50
MUSIC, and Littell's Living Age $9.50

Address—

MUSIC MAGAZINE PUBLISHING CO.,
1402-5, The Auditorium,
CHICAGO

Digitized by Google

Miscellaneous

AGENTS WANTED!

To Canvass for this Magazine

Liberal Commissions Paid to the Right Persons

Among the regular contributors have been the following

JOHN S. VAN CLEVE,
CALVIN B. CADY,
JOHN C. FILLMORE,
THOMAS TAPPER,
ARTHUR FOOTE,
JULIUS KLAUSER,
WILLIAM L. TOMLINS,
EDWARD BAXTER PERRY,
H. W. GREENE,
JOHN S. DWIGHT,
GEO. P. UPTON,
EMIL LIEBLING,
E. M. BOWMAN,
J. DE ZELINSKI,
ARTHUR WELD,
JOHN HOWARD,
HOMER MOORE,
CONSTANTIN STERNBERG,
DR. JOHN C. GRIGGS,
FRED. W. ROOT,
JAMES PAUL WHITE,
EDGAR STILLMAN KELLEY,
W. FRANCIS GATES,
CLEMENT TETEDOUX,
ALFRED VEIT.

For Terms Address,

MUSIC MAGAZINE PUBLISHING CO.

S. S. MATHEWS, Manager,

The Auditorium, 1402-5, Chicago.

Digitized by Google

MUSIC.

SEPTEMBER, 1894.

MUSIC IN NORWAY.

THE music of a nation reflects in a certain degree the physical conditions of the country as well as the soul-life of its inhabitants. Rugged as the rocks on its shores, dismal as the darkness of its pine forests, and yet sunny as the meadows high up on its mountains, clear as the crystal lakes in the valleys,—such is the music of Norway. The stern, unbending will of the Norse pulsates in its marked rhythms; the weird fancies of a brain nursed upon the lore of the old Sagas give it a strange color. The national songs and dances of Norway accompanied by the Langleike, a harp-shaped bow instrument, and the Hardangerfele (fiddle) are very old. Some of the songs, particularly those of Telemarke, date back to that remote period when fanciful traditions crystallized around the nucleus of a mythical hero such as Sigurd, whose fight with the dragon inspired a Norse Scald to compose one of the most original among the numerous Scandinavian folksongs that have survived as monuments of that epoch. The character of these tunes is declamatory, only the refrain, the *Omvad*, having a formal melody. Three fourths of these old lays are written in the minor key.

Orchestral music originated with the so called town-musicians (Stadsmusikus). Of this mediæval institution we first hear in Christiania as early as the year 1637. It is a remarkable coincidence that in the country whose greatest

 (Copyright.)

Digitized by Google

poets, Björnson and Ibsen, eloquently plead the cause of woman, a woman was among the first to practice the masculine profession of Stadsmusikus. In 1700 Mme. Barroyer was appointed successor of her deceased husband, at first assisted by her son, later by Henrik Meyer, who was the first to give regular concerts in that city. At Trondhjem, another musical center of the 18th century, Ole Andreas Lindemann distinguished himself as pianist, organist and theorist. Of his four sons, who were all remarkable organists, Ludvig Mathias is considered the greatest musical *savant* and contrapuntist in Norway. He has rendered the musical history of his country an inestimable service by a collection of national songs and dances. In Bergen at the end of the 16th century the pupils of the Latin school performed a kind of oratorio every week.

The fame of the first virtuosos Norway produced has never gone beyond the narrow limits of their country. They were Frederik Blom and Hans Francke, excellent violinists, C. Hammer, a flutist, and N. Brögger, a corneter. They all belong to the beginning of this century and later found a host of successors, particularly among pianists. The number of talented and enthusiastic amateurs was very great. One of these, Paul Thrane of Christiania, made each of his children learn a different instrument, and with the assistance of other amateurs organized a private orchestra which met at his house on Saturday evenings and played symphonies by Haydn, Mozart and other classical authors. A son of Thrane, Waldemar, became famous as an orchestra leader and author of the first specimen of dramatic music composed in the country. Musical sócieties grew up everywhere. The orchestra of the Dramatic society employed the best talent such as Thrane, of the Musical Lyceum. Ole Bull was for a short time the leader. In 1847 the Philharmonic society was founded, devoting itself principally to chamber music and chorus work. About ten years later Conradi and Kjerulf placed themselves at the head of a new enterprise, subscription concerts. Later on Otto Winter-Hjelm and Grieg gave symphony concerts. In 1871 the Musical Union was

Digitized by Google

founded, of which Svendsen and Grieg have alternately been the leaders.

All conditions for a healthy development of the musical genius of Norway being fulfilled, a grand array of talent

OLE BULL.

gradually appeared. First came the brilliant violinist, though perhaps nothing but virtuoso, Ole Bull. Having married an American lady and lived in Madison, Wis., his name, of all Scandiniavian musicians, is the most familiar to

Digitized by Google

American readers. His rank as composer is not a high one. His influence however was wholesome. He was of a kind and generous disposition, encouraging and assisting musical talent with his advice and his purse. It was he who persuaded the parents of Grieg, the greatest musical genius Norway has yet produced, to let the boy follow an artistic career. Of Ole Bull's contemporaries in the first half of this century who deserve mention are, Carl Arnold, pianist, composer and excellent teacher; Christian Blom, who set to music Bjerregard's poem "Children of Norway," which has since become a national song; Lars Ibsen, the author of "Salute to the Flag" and "How Beautiful is my Country," two more national songs; the Lindemann brothers mentioned before, and Udbye, the author of several operettas, string quartets and other works.

JOHAN SVENDSEN.

Halfdan Kjerulf forms the transition from this epoch to the next. Born at Christiania in 1815 he followed the legal profession for a long time and only late in life decided to devote himself to music. He left about thirty works for piano, one voice and chorus, all alike remarkable for a simple originality of melody and for noble harmonization. His lyrics are exquisite. He is justly considered the father of Norwegian song. Kjerulf was also a remarkable teacher. Agathe Grondahl Baker and Erika Nissen-Lie, perhaps the

Digitized by Google

greatest pianists of Norway, studied with him, so did Otto Winter-Hjelm, the talented organist of Trinity church in Christiania and leader of the Philharmonic Society.

But it was the fourth decade of this century that produced the greatest amount of musical talent in Norway: Svendsen, b. 1840; Nordraak, b. 1842; Neupert, b. 1842; Cappelen, b. 1845; Selmer, b. 1848;—What a brilliant constellation grouped around that bright star among modern composers, Edvard Grieg!

Johan Severin Svendsen is not a stranger to American audiences. His Norwegian rhapsodies, his Carnival of Paris, his symphonic introduction to Björnson's "Sigurd Slembe," perhaps also one of his symphonies, have been played by the Thomas orchestra. His romance for the violin too has been heard, being in the repertoire of Henri Marteau. Several works for chamber music, a concerto for violin and one for violoncello, songs and other works give testimony of his versatility and industry. At the age of fifteen he was, like his father, a member of a military band, playing flute and clarionet, and in the mean time studying the violin conscientiously. In a few years he was among the first violins in the subscription concerts, but his ambition magnetically drew him to the continent where he hoped to find means to complete his studies. Good luck attended him. A pension from the king enabled him to enter the Leipsic conservatory, where he remained four years. After a visit to Christiania he went to Paris, the Dorado of the student, and like hundreds of poets and composers in the Seine city waited for a publisher. But as these worthy gentlemen are not likely to haunt the attic chambers of the *quartier Latin* in search of talent that they would generously bring to recognition, his time of waiting grew to be a time of trial. Though an excellent violinist, he could not rely upon his violin as means of subsistence, because a nervous trouble often disabled him from playing. Nevertheless he accepted a position in the orchestra of the Odeon. It was during the first performance of Francois Coppèe's "Le Passant" with Mlle. Agar and Sarah

Digitized by Google

Bernhardt in the only two rôles of the play, that Svendsen had to play a solo. Such was his playing on this occasion, that the audience at the first sound of the violin held its breath and all eyes turned to the orchestra to seek the artist, forgetting the distinguished actresses on the stage. It was a most remarkable incident. From that moment Svendsen was a celebrity in Paris. He was "patronized" by the aristocracy; his works were placed on the programmes of the musical societies. But an offer from Leipsic to direct the Euterpe concerts, and, his more intimate friends said, the fact that an attractive American widow whose accquaintance he had made left Paris for that city, induced him to abandon the prospects which opened for him in the French capital. The Franco-German war, however, canceled the Euterpe engagement, and the next year Svendsen visited America, where he married the lady referred to, a sister of D. M. Levett, a pianist and teacher in New York. Since that time Svendsen has traveled extensively in Germany and Italy, but has resided mostly at Christiania until 1883, when he was called to Copenhagen, to take the leadership of the Royal Opera.

JOHAN SELMER.

Richard Nordraak, the author of songs and other works, had his promising career cut short by death at the age of 23. It is to him that Grieg dedicated his beautiful funeral march. Edmund Neupert, an excellent pianist and composer for the piano, was heard in America, having resided

Digitized by Google

in New York for several years prior to his death. Christian Cappelen an organist, theorist and composer, is said to have done much to raise the musical standard of his native city, Drammen.

Johan Selmer of Christiania is another distinguished representative of Norwegian music. Like most of his eminent country-men he first took a university course and only at the age of twenty-one left for Paris to study with Ambroise Thomas. A year later he made his debut with a remarkable Opus 1: Chanson de Fortunio, by Musset, for tenor solo and orchestra. He continued his studies during the excitement of the Franco-German war and the siege, and composed at this time selections from Victor Hugo's Orientales, among them "La Captive" for alto solo and orchestra, and "March of the Turks against Athens," for baritone solo, chorus and orchestra. During the reign of the Commune he had become intimately acquainted with Raoul Pugno, assistant professor at the conservatory, Regnard, Levraud, Garnier, General Eudes and his charming young wife, and others, who expected the new government to inaugurate a golden era in everything, even in art. They decided to give a concert at the Grand Opera. Selmer's Scene Funêbre, a most impressive work, ending with a highly orginal treatment of the Marseillaise, Pugno's Hymne aux Immortels, Gossec's Vive la Liberté, and a Scene by Littolf were the novelties on the programme. The main rehearsal took place Sunday, May 21, 1871. About the time when the mournful tunes and dismal dissonances of Selmer's work resounded through the hall, the troops of Versailles had entered Paris, and the concert, which was to occur the next day, was never given. In the fall of that year Selmer went to Leipsic where he studied until 1875. Since that time he has resided in Christiania or traveled on the continent. Of his orchestral works the Finnländische Fest Klänge and Norse Festival Procession have been frequently played, the latter also by Thomas' orchestra. "In the Mountains," a Norwegian fantasia, was very favorably received in Berlin about a year ago. His "Spirit of the

Digitized by Google

North" for chorus and orchestra, scored a great success at the Norse Music Festival in Copenhagen in 1888. Of his songs for chorus many have been sung by the Scandinavian Societies of America. Among his songs for one voice with piano accompaninent are many exquisite lyrical gems, particularly Op. 36, No. 4, "Why?" words by Jonas Lie. All of his works are characterized by great originality of melody and an interesting harmonization.

But the climax of Norwegian music seems to have been reached by Edvard Grieg, born in Bergen in 1843. He too studied at the Leipsic conservatory, then with Gade in Copenhagen, and on his return to Norway settled in Christiania, teaching, giving symphony concerts, and for several years directing the Musical Union alternately with Svendsen. Since 1874 he has enjoyed a pension from the government which has enabled him to devote himself to his work as composer. Grieg more than any of his musical compatriots is distinctly national. Certain unsolved suspensions and diatonic phrases of three notes in which the first note is repeated, viz. with various rhythmical modifications,—these characteristics of Norwegian music are absent in only a few of his works. The infinite variety with which he invests these national traits, prevents them from developing into mannerisms. His orginality of harmonic structure is particularly remarkable. Unusual cadences, altered seventh and ninth chords, exceptional solutions of the dominant seventh, interesting organ-points abound in his compositions. One of his most striking peculiarities is the large seventh-chord with the large seventh descending instantly into the fifth. Occasionally his originality borders on eccentricity, as in some songs and in the last book of his Lyrical Pieces for piano solo. (The succession of parallel fifths in the piece entitled Glokkenklang is too much even for the *fin de siecle* ear of a hearer thoroughly imbued with the spirit of modern music.) Grieg is a fertile writer. A large number of works for the piano, both solo and four hands, for chamber music, for the orchestra, for chorus

Digitized by Google

and for one voice, prove the versatility of his genius. As the most perfect types of Grieg's style can be considered the noble A minor concerto for piano, the Romance for two pianos, the Ballad for piano solo, the Sonata Op. 45 for piano and violin, the sonata for violoncello and piano, the string-quartet and the Peer-Gynt Suite. The latter, familiar to American audiences, is given in Norway at performances of Ibsen's dramatic poem Peer-Gynt, a kind of Norse Faust. Among the works for solo, chorus and orchestra, "At the Cloister Gate" and "Recognition of Land" have become the most popular. In each of his ten books of songs is contained some gem of rare poetic sentiment. Grieg is the type of the Norseman in appearance and character. There is nothing ephemeral in the success of the great Norwegian. His works will prove to possess permanent value and his influence upon the rising generation of Norse musicians can be nothing but wholesome.

EDVARD GRIEG.

Foremost among the latest representatives of music in Norway are Christian Sinding and Gerhard Schjelderup. The former, a native of Stavanger, is the son of a clerygman. One of his brothers is an excellent painter, another a sculptor. He has recently come into prominent notice as the author of a string quartet, a piano quintet, two suites for violin and piano, a piano concerto, variations for two pianos, a symphony and songs. The variations played in New York two years ago by Rummel and Friedheine, are an excellent work *; his quintet, the F major Suite and the

Digitized by Google

concerto are highly praised by the critics. Gerhard Schjelderup is the latest Norwegian celebrity in the realm of music, his fame being about a year old. He is the author of a one act opera, "Sunday Morning," which was performed May 30, in Munich at the convention of the *Allgemeine Deutsche Musikverein*. Its reception was cold, but it must be an interesting work, probably the first production of an immature, somewhat erratic young talent, for the critics speak of it as an emanation of the German spirit of music translated into the national Norse, and reproach the author with out-Wagnering Wagner.

The outlook for a further development of Norwegian music is very hopeful, for the innate musical tendencies of the people and the encouragement given by the government in the form of scholarships, pensions, stipends for traveling purposes, etc., can not fail to bring forth the happiest results.

A. VON ENDE.

---

* The Symphony was also recently played, both in New York and Chicago.

Digitized by Google

CHINESE MUSIC.

CHINESE music, like that of all other nations, is in close affinity with religion. The Chinese builds his world upon the harmonious action of the heavens and earth; regards the animation of all nature, the movements of the stars, and the change of seasons as a grand "world-music," in which everything keeps steadfastly to its appointed course. One of the founders of their religion, Fo-hi, is believed to have invented the Uin, a stringed instrument still in use in China.

All Chinese music has, from time immemorial, been under state supervision, in order to guard against the introduction of any tone contrary to ordinance. The oldest musical scale consisted of five tones, from F to D omitting B. The influence of the state is clearly seen in the names of these notes, which were "Emperor," "Prime Minister," "Loyal Subjects," "Affairs of State," and "Mirror of the World." The Emperors did not disdain to concern themselves with music, and there is a legend that in the reign of Hoang-tu, the famous musician Lyng-Lun was commissioned to arrange Chinese music, and to bring it into a regular system. At this epoch the scale had been enlarged to seven tones, but there were no half tones.

The legend tells us that Lyng-Lun wandered, deep in thought, to the land of Lijoung, where the bamboos grow. He took one, cut a piece of it between two of the knots, and having pushed out the pith, blew into the hollow, whereby he produced a beautiful sound like the sound of his own voice. At this moment the river Hoang-ho which ran boiling along a few paces off, roared with its waves, and the noise it made was also in unison with the sound of Lyng-Lun's beautiful voice, and the sound of the bamboo.

Digitized by Google

"Behold them," cried Lyng-lun, "the fundamental sound of nature!" And as he was musing on this wonderful coincidence, the magic bird Foung-hoang and his mate came flying along. They perched on a tree, and began to sing. Imagine the delight of our musician, when he found that their song was also in unison with the sounds of the river, the bamboo and his own voice. Then all the winds were hushed, and all the birds of the air were silent, as they listened to the song of the magic bird and his mate.

As they sang, Lyng-lun, who had found his opportunity and like a wise man meant to use it, kept cutting bamboos, and tuning them to the notes of the birds, six to the notes of the male, and six to the notes of the female. When they had finished singing, Lyng-Lun had twelve bamboos cut and tuned, which he bound together and took to the king and they gave forth the twelve notes of our modern chromatic scale.

The odd notes F, G, A, B, C *sharp*, D *sharp*, were the male notes and the even notes F *sharp*, G *sharp*, A *sharp*, C, D, E, were the female, and with that partiality for the masculine sex, which is not peculiar to the Chinese, they pronounced the six odd or male tones perfect, and called them 'Yang,' and the six even or female tones they pronounced imperfect, and called them 'Yu.'

It seems as if the poet might have been thinking of Chinese music when he wrote "Things are not what they seem," for with an origin so poetic we might certainly have expected music to develop into something which would justify its being called, in China as with us, "the Divine Art," but all authorities agree that the performance of a Chinese orchestra is the most atrocious, ear-splitting performance one could possibly listen to, and one is forced to the conclusion that had Dr. Johnson lived in China he would have said that music is the *most*, instead of the *least*, disagreeable of noises. Still there are two sides to every question, and doubtless the Celestials themselves would agree with the Japanese gentleman, who said of our

Digitized by Google

Western music, that it might do for women, chidren and idiots, but it would not do for him.

The oldest known Chinese book on music dates from the eleventh century before Christ. Five hundred years before the Christian era, a friend of Confucius wrote a musical commentary, the great teacher himself writing a song book which the German poet Rückert translated in 1833. All these songs are intended to be set to music. Amiot, the French Jesuit and Missionary in Pekin, mentions in his work on Chinese music, published in 1776, no less than sixty-nine theoretical works.

From these it appears that the Chinese care less for combinations than for single sounds. Their melodies seem to be but aimless wanderings among sounds. The best of them are found among the oldest sacred music, and the songs of the people; the worst in their theatre (or sing-song,) music, both vocal and instrumental, the melodies having no form whatever.

SAILORS' DUET.

I give here two examples of the best class, one being a sailors' duet, and the other a hymn sung in praise of the dead. It is curious to find that this hymn tune does not exceed the five tones of the old Chinese scale, and that the note F the 'Emperor,' the Chinese patriarch of all tones, forms the beginning, the middle, and the end of the melody:

Digitized by Google

duced by very strange looking instruments called Tchou, the Tchoung-tou and the Ou. The Tchou is a square box, with a hammer fastened inside, and an aperture through which the performer passes his hand, and swings the hammer. (One wonders if this were not invented by some carpenter's idle apprentice!)

The Tchoung-tou, which looks like writing tablets, answers in some degree to our Castanets. The Ou is formed like a squatting Tiger, it has twenty-seven teeth on its back like the teeth of a saw, and is played by scraping these with a stick.

The sound of the Gourd is really a composite sound, as wood, metal, and bamboo are called into requisition to make the instrument which produces it. It is the most pleasing of Chinese instruments, and is called the Ching. It seems to be something akin to the Scotch bagpipes.

The sound of Bamboo is produced by the Earliest instruments invented, which are pan-pipes and various kinds of flutes.

They serve as pitch pipes to help tune the others and the only difference between them and ours of a similar kind is that some of them have the embouchere in the middle instead of at one end.

All ancient tradition describes Chinese musicians as blind. The intellectual prince Tsay-yu explains it in this way:— "The ancient musicians closed their eyes while performing so that no external object should engage their attention, and it is from this habit that people gave them the name of blind."

Some of us may think that they would have acted more wisely had they closed their ears!

MARY E. SIMMS.

Beach House, Biloxi, Miss.

Digitized by Google

CHINESE FRAGMENTS.

THIS wonderful land—China—is, as yet, almost an unwritten story. History and tradition give us an occasional glimpse of its past, and our artists of to-day catch some of the beauties of nature, and reproduce them for us with kodak and brush. There is so much of the picturesque in its scenery, that sometimes the native artists reflect the inspiration of it all, and furthermore add to their creations a bit of perspective, although that deference to art is rarely paid, so closely do they adhere to their flat surfaces.

To the children, China means the land of rice and chop-sticks, or the advent into their doll family of a very curious specimen which always retains its individuality. Perhaps a piece of bric-a-brac or a cluster of pure sweet flowers growing from bulbs in water, comes to their mind.

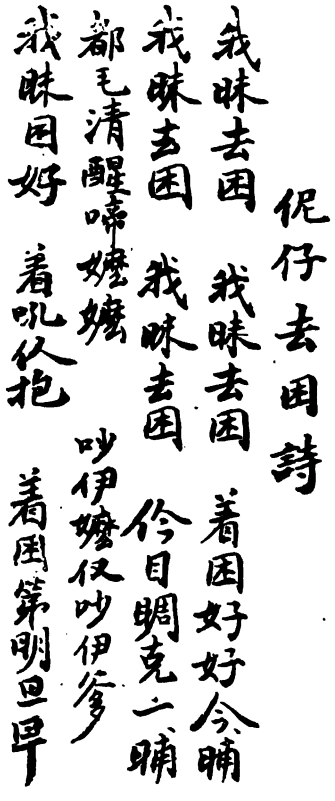
Now and then we find in our own country some of their curious musical instruments. At least they must make music to the Chinese, whose estimate of what music *is*, is from a different standpoint than ours. Apropos of this thought, the writer recalls an evening of representative songs of various countries sung by natives. When two Chinamen took their places to give their number, we were completely staggered to hear them sing two widely different tunes, having no harmonies or points in common, and carry the same unblinkingly to the end! This feat could hardly be equalled by any other people, but to them it was music pure and simple. It is hardly necessary to state that their efforts brought down the house!

We are afforded a glimpse of music for the little folks,

Digitized by Google

by the following examples of "Cradle Songs." Of course the children of the missionaries must be rocked to sleep, so the Chinese nurse sings to them. Mr. and Mrs. J. E. Walker of Foo Chou, who have been laboring in this field for nearly a decade, send this example, which, like all Chinese, is intended to be read backward, beginning with the upper right-hand corner:

FOO CHOU COLLOQUIAL.*



It was composed years ago by Mr. and Mrs. Hartwell, and has since been sung to all the missionary babies. It is expressed in the Foo Chou Colloquial and also written out in the Romanized form, though one can have no idea what these strange combinations resemble unless they are interpreted.

Digitized by Google

(ROMANIZED.)*

Ngwai	Tu	Ngwai	Ngwai	
Mwoi *or* tie	Mo	Mwoi *or* tie	Mwoi *or* tie	
Kâung	Ching	Ko	Ko	
Ho	Chăng	Kâung	Kâung	
	Tie			
Tioh	Ma	Ngwai	Ngwai	
Hau	Ma	Mwoi *or* tie	Mwoi *or* tie	Nie
Nëng		Ko	Ko	Kiang
Po	Chau	Kâung	Kâung	Ko
	I			Kâung
Tioh	Ma	Tung	Tioh	Si
Kâung	Po	Mëk	Kâung	
Tâ	Chau	Chin	Ho	
Ming	I	Kaik	Ho	
Tung	Tia	Sioh	King	
Cha		Pwo	Pwo	

This old melody "Cherries are ripe," a memory of our own childhood, is the musical setting:

and the following translation gives us a chance at the meaning of it all.

"My little sister (or brother) go to sleep!
My little sister (or brother) go to sleep.
You must sleep well tonight,
My little sister go to sleep.
My little sister go to sleep,
Must not wake up and cry for "*Mama*"
Must not trouble your mother and father.
My little sister sleep well.
Don't call for any one to carry you
Sleep well till tomorrow morning."

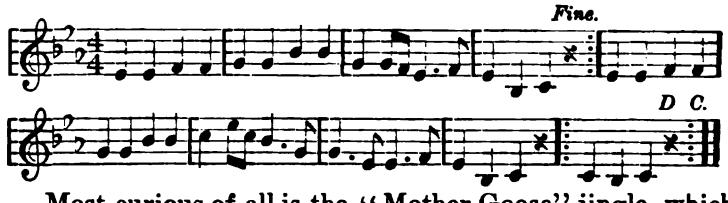
This sound advice to the infant, might be applied with profit in our own country, for there often is a decided

Digitized by Google

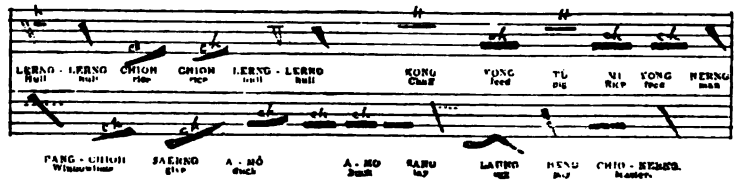
"Call for some one to carry them," unless the parents have taught the children to go to bed without these preliminary exercises.

The second lullaby comes from Mr. J. B. Blakely. This melody is truly Chinese, as it was picked up by the nurse—a native—from a street tune used at weddings and funerals, (no distinction musically as to the occasion, it seems). The words used were an endless "By-O, By-O," and had the effect of soon lulling the little one to sleep with their monotonous rhythm and inflections. Quite recently a Canadian lady remarked that when she and her sisters were little children their mother used to croon cradle songs to them, and as long as she would sing *words*, they were wide awake. But when she finally made this discovery and changed her plan to "Oh-h-h," or "Hm-m-m," it was only a question of time before the "Sand-man" had them for his own. This incident would go to prove a Chinese characteristic—that of "beginning at the end," or going backwards. This nurse must have found out quite unconsciously how to work "along the line of the least resistance."

Notice the final "points of repose"! Where is *their* equilibrium?



Most curious of all is the "Mother Goose" jingle, which doubtless falls upon the ear with the same fascination that these rhymes do to children of other lands.



(We are glad to notice a healthy and human revision of our

Digitized by Google

own "Mother Goose," with all the objectionable features eliminated.) Truly this baffles the translator! The *tones* that are in constant use are the greatest difficulty in the way of acquiring the language, and those tones are the real essence of this queer specimen.

The following description by Mr. Walker may serve to illustrate this last example more perfectly: "The markings over the words indicate approximately the tone with which the words should be spoken. 'H' means head tone, 'ch' chest tone; the position of the marks on the scale indicate pitch and inflection, while heaviness indicates the stress. As to the vowels: *i* is as in machine, *o* as in note, *o* as in aught, *a* as in father, *e* as *a* in lay, *ü* is the French *u*. Final *h* marks an abrupt ending, a sudden closing of the glottis. In a few cases dotted lines indicate what the tone of the word would be if it stood alone: *er* is to be sounded nearly as in her. The Germans have a sound which comes nearer to it."

The writer feels that these few examples are indeed "fragments," but hopes that they may bring to light other more important contributions from this far-away country.

MRS. CROSBY ADAMS.

---

* As no Chinese printer has as yet located in Chicago, the publisher plainly states himself at a disadvantage in reproducing the examples, as some of the markings (accents, etc.) are not to be obtained. The face of the printer upon whom the responsibility has devolved was a study that would add not a little to the interest of the article, if it could have been captured at the time.

Digitized by Google

ANCIENT AND MODERN MUSIC OF THE JEWISH PEOPLE.

THAT Music was the first medium of worshipping the Most High is most natural, for by music man can express sentiments which cannot find expression in words. Orientals, such as the Arabs and Hebrews who by virtue of their religion are prevented from practising art, are the best poets and musicians, by that law of nature which strengthens one sense when another is weakened.

Oriental music is distinct from Occidental music. The tendency of the former is minor, that of the latter major. The one is pessimistic, the other optimistic. The former moves in an unlimited sphere, the latter is encircled by the hermetic seal of science. Wagner tried to join the two. Such a mixed marriage produces a new creation. The "music of the future" is the child of his muse, and she resembles neither the oriental music of the past nor the occidental music of the present. It is a wild, harmonious creation which may be understood by the generations to come.

If you wander through the streets of Cairo, and pass through its bazaars you will be astonished to hear a musical reply from every one, from the little street urchin or from the merchant to whom you may address a question. You will notice the same thing among the Jews in Asia Minor, Russia or Poland. You will find students in the Jewish colleges gesticulating like clowns over the big volumes of the Talmud, while their lips are murmuring in a musical strain the gnomic sayings of the sages. That strange manifestation proves that musical talent is born in the race. In truth the Hebrews were good musicians centuries before Meyerbeer or Mendelssohn. The Hebrews have succeeded where Wagner failed, in merging the music of the East and

Digitized by Google

West into one,—Hebrew music. Such a combination could only be effected by the long process of time, possible only to a nation and not to a mortal like Wagner whose musical existence was limited to a few years. Hence the best musicians are recruited from the Jewish race. While investigating the music of Biblical times Rabbi Dr. Aaron Wise, of New York, who believed, like most, that the punctuations were significations for instruments, approved the author's discovery which throws much light upon the music of the ancient Hebrews. In the Hebrew Bible the reader will find a number of queer punctuations below those used in the text. It has always been thought that these stood for the names of the instruments used by the singers in the Temple. The writer came to believe, however, that these marks form a system of musical notation. Two things led to this belief. First, that the Levites had stands before them for their notes, called in the Talmud "Dushan"; secondly, these queer punctuations assume shapes and figures in the Psalms, Job, and in the book of the Proverbs, different from those in other scripture books. They are especially distinct in the Psalms, and show that they were in all probability the musical notes of the Levites, and that for each day certain chapters of the Psalms were on the musical programme of the temple service. These conclusions have since been approved by a number of eminent scholars who have examined the question.

Number seven was and is a sacred number among all nations. Seven signs of the zodiac, seven senses of man, seven pillars of wisdom, correspond to the seven intervals of music. The ancient Hebrews seem to have outlined their system of musical notation on the same principle. The musical letter of the Temple stands both for the note and the instrument to be used. The first note is marked thus, denoting a soft tone. No. 2, called Sak of Gadol, means a long tone; while figure means a shorter note of the same tone. No. 3, Ziptha, meaning hand-clasping,

Digitized by Google

signifies a vibratory tone. No. 4, Shalsheleth, a chain, stands for trill. No. 5, Tebir (home), denotes a quiet melody. No. 6, Rebi, is a quarter note. No. 7, Segal, stands for unending cadence, or roll. Besides these seven notes, the Hebrews had other signs, such as Munch, for a half pause; Sark, signifying a general scattering of voices; Karne Para, the cow's horn; Jerach Ben Joma (the one day's moon) meaning a single trill; Dargo (steps), signifying diminuendo.

Having so far established the general fact that musical notes were scored in a scientific scale by the Levites in the Temple, I will show in another paper the system of notation as it appears in the Psalms.

Modern Jewish music is divided into three parts, corresponding to the divisions in the national religious character. The old classic Hebraic music is preserved in the prayer-book according to the orthodox rites, and the melodies are called Sinaitic songs. These are heard only on New Year's, Atonement Day, and only applied to a certain class of prayers. The second order of music may be called the National music, as it is applied to religious functions as well as to popular songs and dances of a purely Jewish character. This music may be taken as a link connecting the Oriental and Occidental music.

A stranger in an orthodox synagogue will be surprised to hear at the shrine of Jehovah the cries of the Walküre maidens riding on the clouds.

The music of the Reformed Jews has no originality. It is derived from the Christian church, and sounds as strange to an oriental ear as the war cry of Africa's pagans to the cultured ear of the West. It is preposterous to apply the music of a Catholic mass to a Hebrew poem which was born simultaneously with the original music.

NAPHTALI HERZ IMBER.

Digitized by Google

THE MAGIC HARP OF SUOMI:

FROM THE EPIC OF FINLAND.

* * * * *

A HARP was the first instrument in the royal line of music. It wears the purple and gold of antiquity, and bears upon its crest the heraldry of *Jubal.*

It was strung to the primal note. Miriam of the Bible caught the echo of its rythmic measure, and her voice sang out its canticle. In the fair land by the clear waters, under the sunny skies of Greece, *Terpander* touched to exultant chord the Spartan songs of his countrymen. Every race and nation had its dream of divine melody, and put forth its tentative effort. Minnesinger, Troubadour, Skald and Trouvere, were one in the kinship of an irresistible longing, and sung out their hearts in poetic translation of what they felt. The ages back of us are filled with sounds that never cease, with voices that are never silenced. Ossian is not dead, and the Mermaid of Moore still sweeps the strings in reverbrant waters. All this is old with the years, but I will tell you something older still,—The Birth of the Magic Harp of *Suomi.*

Wainamoinen was, in the Finland Epic, the ancient hero, magician and minstrel. He it was who witnessed the cosmogony—when creation was evolved from the egg of the sacred duck. The golden egg fell into space, and breaking, the upper part became the vault of heaven, and the other half became "the nether vault of terra." The white portion became the moonbeams, and the yellow portion the sunshine. *Wainamoinen* himself sowed the earth with plants and flowers, and caused the forests to be grown with various trees. After many adventures in these primeval times, we come to

Digitized by Google

the "Birth of the Harp," one of the most beautiful *runes* in the epic *Kalevala*.

THE LEGEND.

Wainamoinen, the ancient hero, magician and minstrel of *Suomi*, steered his war-ship across the singing billows, unto the land of *Pohoyla*, in search of the *Sampo*, a talisman which brought every good to the possessor, and to gain which was the continual source of strife and enmity between the people of *Suomi* (Finland) and the dismal *Sariola* (Lapland).

As the old hero sailed hopefully along, he beheld a number of beautiful maidens on the banks, and all were listening intently, when, seeing *Wainamoinen* they called to him, that they heard a wonderful singing and rejoicing beneath the waters. The old minstrel never heeding, steered his vessel onward. Coming upon shallow waters, and finding the wind rising, even the reckless *Lemminkainen* cried aloud to the waters to cease their roaring. He called to the maidens of the foam and currents to gather the white-capped waves in their arms and still their anger, that their vessel might sail on in safety. He implored the rocks to sink themselves beneath the tumult of the waters. He invoked *Kimma*, daughter of *Kammo*, the god of the rocks, to bore a channel through which they might be borne in safety. He besought the Virgin of the Whirlpool to spin a thread of crimson that would lead the vessel onward. He lifted his voice to the Goddess of the Ocean Winds, begging that she would guide the helm past the enchanted floods, and past the gates of the enchantress. He turned his eyes to the heavens and prayed:

"Ukko! Ukko! Ruler of Creation!
Guide our vessel with thy fire-sword,
Guide it with thy blade of lightnings,
Through the dangers of these rapids,
Through the cataract and whirlpool,
That our ship may pass in safety!"

Wainamoinen sailed through the wildly tossing surge, through the sacred stream, out into the broad waters. Of a sudden all motion of the vessel ceased. It was firmly fixed

Digitized by Google

on some object. Thereupon, *Ilmarinen* of the magic forge, with *Lemminkainen*, plunged in to find the trouble. He called out that it did not rest upon a sand-bar, nor upon a rock, but with all his power of magic, he was not able to loosen the vessel from its moorings. *Wainamoinen* called out to him,—"Oh! brave Lemminkainen, stoop and look beneath the war-ship, seek in the deepest soundings if it is not fast upon some rock!" *Lemminkainen* peered under the crystal waters but found no rock obstructing; but, to their amazement, the vessel rested upon the back and shoulders and fin-bones of a monster *pike*, the master fish of the Suomi waters. *Wainamoinen* commanded him at once to pierce the waters with his broadsword, and cut the monster to pieces. *Lemminkainen* obeyed, pulling his sword from its sheath, and struggled, but with all the force of his magic, he fell headlong into the water. *Ilmarinen* rushed to the rescue, dragged the wizard out, reminding him that accidents befall when least expected, even to the heroes of hundreds and thousands; aye, unto the gods themselves.

Ilmarinen, he of the forge, drew forth his own broadsword, his precious blade of honor, and with all his efforts only broke his sword in pieces, without harming the monster. *Wainamoinen*, old and trusty, reproached them, telling them they had failed as victors, that their arms are helpless, and their minds are worthless. Then the ancient hero, Master of Strength and Wisdom, drew his famous fire-sword, and wielding the mighty blade of magic, struck as lightning strikes, flash upon flash, and impaled the mighty monster, cutting him to pieces; the tail fell in the water, but the head and body he drew up to the ship, and the vessel proceeded onward. Soon the old magician directed its course to the shore. When anchored, he gathered the parts of the pike together saying to those about him: "*Let the oldest of these heroes slice the fish to fitting morsels.*" All the men and maidens cried out, asserting that it was worthier the catcher's fingers, that *Wainamoinen's* hands were sacred. Thereupon the wise old hero distributed the portions, asking that the youngest of the maidens should

Digitized by Google

prepare for him a goodly dinner. All the maidens responded at once, vying with each other, and *Wainamoinen* and all the young heroes and maidens feasted, and, when they had finished, *Wainamoinen* gazed upon the fragments. Pondering, he spoke these words in meditation: "Wondrous things might be constructed from the relics of this monster, were they in *Ilmarinen's* forge." But *Ilmarinen* disdained the idea, assuring him that nothing fine could be made from the bones and teeth of fishes. The old magician stopped his arrogance with these words:

"Something wondrous might be builded.
From these jaws, and teeth, and fish-bones,
Might a Magic Harp be fashioned,
Could an Artist be discovered
That could shape them to my wishes."

But, alas! no such artist could be found to shape a 'Harp of Joyance,' from the jaw-bones of the monster. So *Wainamoinen* set himself to work designing, and quick became a fishbone artist. He made a Harp of wonderful beauty, that would be a lasting pride to the people of *Suomi*. From the jawbone of the monster he fashioned the enchanting arches, and from the tail of the *Lempo's* stallion were taken the sweetly sounding strings, and from the pike's teeth he made fine harp-pins. Then all the young men and maidens came to look upon it, and all the aged ones, and the mothers with lovely daughters—maidens with golden tresses. All the people from the islands gathered about it to see the "Harp of Joyance." But when the young men touched the strings they brought forth only discord. When the aged touched it, only dissonance was the result. Then with a mighty assurance *Lemminkainen* exclaimed:

"O, ye witless, worthless children,
O, ye wisdom-lacking heroes,
Cannot play the Harp of Magic,
Cannot touch the note of concord.
Give to me this thing of beauty.
* * * * *
Let me try my skilful fingers."

He carefully adjusted the strings, turning the Harp in all directions. He fingered all the strings in sequence, but it brought forth no melody, not a single note of Joyance.

Digitized by Google

Then *Wainamoinen* asked if there was not one of all the youthful heroes, or old magicians, or one lovely maiden, who could draw out its voice of gladness. Not one was found. Then he sailed with the Harp to *Pohoyla*, where again all the youths and maidens and bearded warriors, vainly strove to evoke its sweetness, but the strings only shrieked like angry gusts of wind,—all its tones harsh and frightful.

* * * * *

In a corner of a Sarsola hut slept a blind man, an old gray-beard, who, roused from his slumbers on the oven, mumbled thus within his corner:

"Cease at once this wretched playing,
Make an end of all this discord.
It benumbs mine ears from hearing,
Racks my brain, despoils my senses,
Robs me of the sweets of sleeping.
If the Harp of Suomi's people
True delight cannot engender,
Cannot bring the notes of pleasure,
Cannot sing to sleep the aged,
Cast the thing upon the waters,
Sink it in the deeps of ocean,
Take it back to Kalevala,
To the home of him who made it,
To the hands of the Creator."

Then the Harp itself made answer, and sang in measure, that it would not fall upon the waters, nor sink into the ocean, but said:

"I will play for my Creator,
Sing a melody in concord,—
In the fingers of my Master."

Then the Harp was carried to the feet of *Wainamoinen*, who laved his hands to snowy whiteness, seated himself upon a rock golden in the sunshine, supporting the Harp upon his knee. He touched the strings, called to the people to come and listen—when, lo! the hills echoed with the harmony and gladness, and his own voice broke forth in joy as the wondrous music resounded. All the people, silent, listened. All creatures of the forest strode forth in numbers. All the animals bounded toward him. Merrily from birch to aspen the squirrels leaped in pleasure. The birds from out

Digitized by Google

the sky flew down like snow-flakes. Eagles from their lofty eyries, from their heights hawk and falcon swooped down and rested upon the shoulders of the old minstrel. Nature's daughters seated on the rainbow, and on the golden clouds, and in the very dome of heaven, listened rapturously. The moon's fair maidens stopped their silver spindles to hear the Minstrel. Even the fish in *Suomi's* waters, little fish with eyes of scarlet, lifted their heads, rested on the reeds and rushed to hear the songs of the Enchanter. Then came *Ahto*, king of all the waters. The ancient king with beard of sea grass, raised his head above the waters, and in his boat of water-lilies glided silently to listen to the wondrous singing.

PUNKAHARJU.
(ONE OF THE THOUSAND LAKES OF FINLAND.)

He softly murmured that never since the sea was fashioned had he heard such music. The sisters of the wave-washed ledges left off adorning their hair, and dropping their golden combs in the water, listened intently. The Hostess of the Waters, robed in flowers, rose from her sea-castle, and as the magic tones re-echoed and the singer's out-circled, she sank to slumber. *Wainamoinen* played on until the third day, and there was not one, young or aged, hero or bearded warrior, but was moved to weeping. Then to the old minstrel's eyes the tears came welling up, flowing down his furrowed visage, from his beard in streamlets, over his golden girdle, coursing to his garments'

Digitized by Google

border, flowing on and on and ever, passed to the earth for her possession; passed to the waters for their portion. The tear-drops mingled with the streams and the "blue meres' sandy margin," and the deeps of crystal waters. Spoke thus at last the ancient minstrel, in his great and uncontrolable weeping, crying out with breaking voice:

"Is there not one in all this vast assembly, who can gather up my tear-drops from the deep, pellucid waters?"

They all sadly answered, heroes and maidens, and bearded warriors, as one voice:

"There is none in all this concourse who can gather up thy tear-drops from the deep and crystal waters."

Then again the ancient minstrel told them that he who gathered up his tear-drops from the depth of silvery waters should receive the magic plumage. Hearing this a raven came croaking, and the old singer again cried out:

"Bring, O Raven, bring my tear-drops from the crystal lakes' abysses and I will give thee beauteous plumage, recompense for golden service."

But the raven failed the master. Then flew a duck upon the waters, and the Hero thus addressed her:

"Bring, O water-bird, my tear-drops,
Often thou dost dive the deep sea,
Sink thy bill upon the bottom
Of the waters thou dost travel.
Dive again, my tears to gather.
I will give thee beauteous plumage,
Recompense for golden service."

Thereupon the Duck swam hither and thither, circled and dived beneath the foaming billows, and gathered Wainamoinen's tears from the blue sea's pebbly bottom, and brought them to the Ancient Minstrel. The tears were beautifully formed, and glistened in the sunbeams like drops from the rainbow. Fit to ornament a hero—fitting jewels for a maiden.

"This the origin of sea-pearls,
And the blue duck's gorgeous plumage."

And this is the story of the Birth of the Magic Harp of *Suomi*.

ANNA COX STEPHENS.

Digitized by Google

RUSSIAN MUSIC.

THE FIRST RUSSIAN MUSICIANS.

WE must look for their origin not in Russia, but in the churches and convents of Bohemia and Poland.

It has, however, also been ascertained that the impressionable chants of the Orthodox Church of Constantinople had a deep influence at a very ancient date in the churches of Kief and Moscow.

As to the popular songs that possess such an admirable variety of individuality, such a penetrating intensity of feeling and rhythm, it is evident that some go back to a great antiquity. But they are a product of an anonymous collaboration.

For a long period the foreign musicians who reigned in St. Petersburg over court and other frivolous music, despised the Russian national songs, and their Russian imitators also completely neglected to go to that rich source.

It is only with Michael Glinka that the popular music came into contact with skillful harmony.

There is left hardly any work, if there be any, of the Musicians of the 18th century, and but few remember Tomine, Volkoff, Alabieff and the brothers Titoff. In St. Petersburg an attempt was made however, to resurrect two of these composers by giving at a historical concert some fragments of their compositions. But these obscure national musicians have indeed been easily eclipsed by the foreign composers such as Sarti, Cimarosa, Paisiello, Martini. It is at St. Petersburg that Paisiello composed his Barbier de Seville.

The Italian influence was soon superseded by the French. It extended with a sort of fanaticism over literature, the public spirit, the fashions and for a moment, over music.

Digitized by Google

Under this influence Boïeldieu composed several of his works at St. Petersburg, such as Aline, Reine de Golconde and Los Voitures Versees. Steibelt too, though by birth a German, came from Paris, and can, therefore, also be considered as a French musician. It was in St. Petersburg that he gave his Sargines and his Cinderella.

Vertowsky is the first musician who has a right to be remembered in the musical annals of his country. He wrote several operas of which "The Tomb of Askold" is the best known in his country.

Soon after Vertowsky came Michael Glinka. He was the reformer of the Russian music, and till now he remains incontestably its Grand Master. In his best known work "The Life for the Tsar," as well as in his masterpiece "Russlan and Ludmilla," he reached with the first stroke the principal features which from that time have marked Russian musical art. The intelligent use of the popular song, the finesse and the originality of the harmonious sentiment, the picturesque elegance of the orchestration, are discovered in the most considerable works of Glinka.

He was born in 1804. Like many Russian musicians he was the son of a nobleman, and lived in the government of Smolensk. He was highly gifted and from infancy had a great love for music.

Glinka had good opportunity to develope his talents, as one of his uncles had a private orchestra for his own and his guests amusement. As a child he tried to play, in this orchestra, his part on the violin, and also on the flute.

After a few unimportant essays in composition in several styles and after having served for a short time in the administration, he became restless, and travelled four years, from 1830 to 1834.

On returning from his journeys he undertook the composition of the opera "The Life for the Tsar" which laid the foundation for his fame and from which proceeded a new era for Russian music. The subject was taken from Russian history. The first representation was given on Sept. 27, 1836. Fifty years later in 1886 in celebrating

Digitized by Google

the jubilee, the opera had reached 577 representations.

Being now at the head of a new school, Glinka occupied himself with the composition of "Russlan and Ludmilla;" but the work progressed very slowly and was put on the stage in 1842.

Although superior to "The Life for the Tsar" and of a broader style and having more originality, it had at the beginning but a contested success. It is only at a recent date that this opera has become a general favorite in Russia.

In 1844 Glinka began to travel once more. He came to Paris where his talents were hardly appreciated by the French who were then in great antagonism to everything exotic. He died in 1857.

The plot of "The Life for the Tsar" was indicated by the poet Joukowsky, but the libretto was written by Baron Rosen. The scene is laid in Poland in the year 1613 during the war of the Russians with the Poles. Michael Fedorowitch Romanoff had just been elected Tsar. The Poles wish to take hold of the Tsar and they order a certain Russian peasant Ivan Soussanine to lead them to their master. But Ivan in spite of their disguise perceived in them the presence of the enemy and whilst he sent his adopted son Vania to warn the monarch he led them astray in the depths of the forests. The Poles perceive his stratagem, kill him and thus he has given "The Life for the Tsar." An epilogue carries the spectator to Moscow where Vania relates to a crowd of people the heroic act of Soussanine. The opera finishes by the Tsar's triumphal entry into the holy city of Moscow at the sound of the bells of four hundred times four hundred churches, and of a peal of music.

The success of Glinka of course threw in the shadow all his predecessors. Amongst his immediate successors we must distinguish Dietch, Seroff and Dargomijsky. Dietch was born in Denmark and composed the opera Croate in 1860, and a number of short pieces. Seroff, born in 1820, gave to the stage three operas, Judith, Rogueda and the Obscurantism.

Digitized by Google

Dargomijsky, born in 1813, shows in the Russalka and in the Convive de Pierre that he is the most note-worthy pupil of Glinka. Both operas are taken from the romantic poet Pouschkine. The Russalka (Undine) in Dargomijsky's poem was at the beginning but a simple mortal, a miller's daughter. A prince seduced her. On the eve of his marriage he abandons her, but covers her with jewels, which dazzle only her father; the desperate young girl throws herself in the Dnieper. The play continues under the water, like Weber's Oberon, and has a tragic conclusion.

MICHAEL GLINKA.

The representatives of the new school are Balakireff, Ceasar Cui, whose opera Le Flibustier has been given lately in Paris, Rimsky, Korsakoff, Moussorgsky and Borodine, the two eclectics, the pianist-composer Rubinstein and Tchaikowsky whose recent death has caused regret to all lovers of good music.

As a composer Rubinstein has displayed a fertile activity and has met with wonderful success. Besides his first operas, The Hunters of Siberia, Tomka the Idiot, The Battle of Koulikoff, the stage owes him the Demon, Dimitri Donskoi, the Merchant Kalachnikoff, the Children of the Landes (les Enfants des Landes) given in Vienna, Feramors, Lalla-Rookh presented in Dresden, the Maccabees and Nero.

Digitized by Google

Tchaikowsky, whose life scarcely exceeded 50 years, has written an enormous number of works in all branches of musical art. He has composed no less than twelve operas, viz., Joan of Arc, la Dame de Pique, Eugene Oneguine, for which the poem is taken from Pouschkine, and many others. Prominent in this school also have been General Svoff, the author of the Russian national hymn, Boje Tsara Krani; Davidoff, the distinguished 'cellist; Solovieff, composer of Cordelia; Lischine of Don Cesar de Bazan; Kachperoff, Villebois, Boris Scheele and others.

Russia certainly has been awakened very late to musical life, but the lost time has soon been made up—thanks to a great artistic activity—and thanks also to the resources of a rich soil, which for centuries had been prepared by the tradition of the popular song.

C. LICHTENBERGER.

Digitized by Google

A MUSIC STUDENT'S LETTERS.

FOURTH BATCH.—*Continued.*

February 19.

SINCE my last letter I have heard Mozart's "Magic Flute" at the opera, another of Clotilde Kleeberg's recitals, a song recital by Marcella Sembrich and a Pupil's Recital at the Klindworth Conservatory, at which Frieda Simonson, the "wonder-child" of the Conservatory, played. She is seven years old and small for her age, so she doesn't pretend to use the pedals but plays Bach, Scarlatti, Hummel and Handel perfectly. It is such a relief from the usual prodigy's playing where the pedal is supposed to cover all the deficiencies of technique in music of a class which it would be impossible for a child to learn to play properly. It will be a great wonder if this child is not spoiled; she goes to all the concerts, and the old, gray-haired critics consult her and ask her opinion just to see what she will say.

"The Magic Flute" was charming, and very spectacular. I went with D. P., who always enjoys the operas so much it is a pleasure to go with her. She is enthusiastic about everything, from Mozart to Wagner. I will enclose in this letter a photograph of Fräulein Elisabeth Leisinger (who sang the part of the Queen's daughter in the "Magic Flute") and also a picture of the entrance to the opera-house; the dome in the distance is on the chapel which is connected with the palace and you can just see the four Minerva statues which are on one side of the Schloss-bridge.

As everybody raves over Sembrich I shall not give my opinion; all people think alike, I should presume, on the subject of her singing. She generally sings here two or three times a weeks for six weeks each season in Italian

Digitized by Google

operas, and I have heard some people say that they go every time she sings. She is a beautiful woman, a Galician, with a beautiful manner, and is said to be very cultivated. I have imagined such enthusiasm as there was, but had never before witnessed anything like it. Mr. George Liebling, who is a brother, I believe, of the Chicago pianist, played her accompaniments. She sang songs in five different languages, Italian, Russian, German, Polish and French.

Febuary 28.

I have heard the "Cavalleria Rusticana" conducted by Mascagni himself and sung, by special permit of the Kaiser, (nothing but German is allowed to be sung in the Royal Opera-house) in Italian, by an Italian company which Mascagni brought with him, so now I know how it *should* be done. The Kaiser and Kaiserin were there and we were fortunate enough to have seats just opposite their box—considerably higher up, however. Mascagni is only twenty-four, and seems even younger; he is clean-shaven and very slight and boyish-looking, with heavy dark hair. It goes without saying that the Intermezzo was wildly encored; after he had repeated it he went down through the orchestra and came out on the stage to bow repeatedly. The applause was something deafening; one man sitting just behind me, instead of saying "Bravo" as a vent to his feelings, simply yelled "Wow, wow, wow!" as violently as possible. After it was over, Mascagni went up into the Kaiser's box for a little visit. Of all this we had full benefit, as we were waiting for a ballet which was to be given after a fifteen minutes intermission. They all went into one of the next boxes where there were two young girls—presumably Princesses, for the Kaiser kissed their hands, and they seemed to take it calmly. Fancy having the Emperor of Germany kiss one's hand!—The Empress looked beautiful in a white gown with dull green velvet, and white lace caught up with bunches of diamonds. Herr von V. went with us, and was delighted, although he says he is not at all "musical". People often say they wonder why we can't have permanent opera in America; here is one reason: this German told

Digitized by Google

me he had heard "Cavalleria" *sixteen* times, and "did'nt care for it particularly". Can you imagine an American business-man who knew no music, going more than twice to any opera?

We had quite an exciting free fight in front of the house last night after the Opera; I was awakened by the most fiendish howling and yelling and when I looked out the window three or four fights were going on, with quite a crowd for audience. It was after midnight, and all seemed very unreal, as everything else was so quiet, the houses all dark, and no vehicles or people passing. One policeman soon came up but could do very little; it was funny to see him separate the combatants again and again, and to see them fly at one another with renewed energy, as soon as he turned his back to attend to the next pair. It began to be exciting, when two more policemen arrived and I expected to see some rough handling and perhaps three or four of the principals marched off by the policemen, in true American style. But that doesn't seem to be the German way. The fighting stopped when the two new officers arrived, and, as though drawn by a superior attraction, the whole crowd swarmed to the nearest lamp-post, whereupon one of the policemen proceeded, in a very monotonous, sing-song voice, to *reaa* something from a big book he carried! Before he had finished, all the people, to my utter amazement, had slipped away, a few at a time, down the side streets. The policeman who was reading finally shut his ponderous volume, and the three went strolling down the street, arm in arm, seemingly not at all surprised at the turn things had taken. I suppose it was only what they expected, but I was rather disgusted, it was all so mysterious, and I haven't yet had it explained.

My finger really condescended to permit me to take a lesson last Thursday and I hope I am properly thankful. Klindworth seems to think it a great joke; he says the Fates are evidently not in favor of my taking lessons of him. He seemed quite contented with the Ballade and told me to bring it next time to "finish up." He has never been able to recover from his delight at discovering that,

Digitized by Google

without his telling me how, I could play four notes in one hand while playing six in the other; I have had three lessons on that Ballade, but it seems to strike him anew every time.

Such a funny thing happened at the ensemble class on Monday; the 'cellist came in at one place one bar too soon, at which we all smiled a little, for he is so *very* severe when we do anything wrong. When he repeated the part he did exactly the same thing again. This time the violinist smiled too and when he did it the third time we all laughed, —there were five of us girls—and the violinist was so amused I thought he would certainly roll off his chair. After that he took to indicating with his bow to the 'cellist the time for him to come in, and seemed to enjoy the situation immensely. I played the last movement of the Beethoven Trio, and have got one of Friedrich Kiel's for the next time.

D'Albert is to play tonight at one of the ten Von Buelow concerts; Von Buelow is actually advertised to conduct at the last one, two weeks from tonight, so I am happy to have my season ticket, as there will be a great rush for seats. You know, so far, these concerts have been without the Hamlet as poor Von Buelow has been so ill all winter.

I have just been looking out the window and wishing you could be here to see a pretty little picture—a beautiful big dog, who is hitched to an old, patched-up cart and is lying on the ground with his nose between his paws, and his tail slowly and contendedly wagging, a picturesque man with a brilliant red cap, and a peasant-woman with short skirts, a fancy apron, and bare head. Strolling along the middle of the street in the sunshine they looked as happy and contented as possible; it seems to me they take life more easily and more slowly than most of us. As soon as they halted, the woman took a piece of carpet from the cart and spread it on the asphalt for the dog. He seemed to know what to expect, for he watched her and waited till the carpet came, and then dropped on it before it was fairly on the ground.

Digitized by Google

One pretty and rather foreign custom is the choral-singing of a class of orphan boys who come once in two or three weeks. None of the wandering musicians are permitted to sing or play in the streets, but they come into the court-yard of the house, where a great many of the rooms are. These boys arrange themselves in a large circle, one has a tuning-fork and starts the others, and they really sing very prettily and look so picturesque in their long black coats, big hats, and broad white collars and cuffs, that one could enjoy watching them and forgive them even if they sang badly.

Fräulein von T. has just learned what "flirt" means, so now she embraces every opportunity to make use of her newly-acquired knowledge; she asked me if I had been flirting with Herr von V. and evidently expected an outburst of horror on my part, for when I said "Not today,—today I've been flirting with Mr. D.", she simply raised her hands and had nothing to say. She says she never saw, heard, nor dreamed of a girl just like me, and I presume she never has. One of the Germans went up to an American girl in the house last night and delivered in a solemn manner and without pause the following: "How much are you worth? I love you, my darling!" which was what someone had told him to say. We teach them "The boy stood on the burning deck," and other classics of this kind until there is no living in the house with them.

For the first time in life I can say I have heard one of the real Italian operas—I mean the old ones. We went out to Kroll's theatre, which was open when you were here in the summer; it never has been opened in the winter until this year. The opera was "La Somnambula" and the singer Emma Nevada. I had never heard a singer of her type and felt quite enthusiastic. Some of the things she does are certainly very wonderful but if "La Somnambula" is a sample, I don't think I shall ever be a devotee to Bellini and Verdi. It was very interesting to me as an entire novelty, but as a steady diet I should prefer Wagner, or Weber,—or Mozart.

ELISABETH WORTHINGTON.

(TO BE CONTINUED.)

Digitized by Google

MUSIC IN GERMANY.

ONE of the most interesting features of German musical life is the numerous Song Vereins. Every country village has its singers who unite and though voices may not always be cultured nor harmonious yet they enjoy above all things their weekly rehearsals; and Cantatas, Masses and Choruses are studied under some careful, painstaking Director who gives freely of his time through devotion to his art. Musical taste is thus developed and stimulated and acquaintance is made with all the famous writers of song. Bach, Cherubini, Schubert and Mendelssohn become familiar names in every household. Germany has a musical atmosphere that is felt even in the remote corners and obscure villages. It is said that a musical education is acquired more easily by the Germans than by any other nationality. Accustomed as they are from childhood to hear all the best compositions, they are thoroughly musical. They know the interpretation and have only technic to acquire, whereas Americans coming here to finish, as they think, in a term or a year, have to learn not only technic and tone but also interpretation. It is true many have good technic but technic is not music and they have to study the expression and nuances measure by measure, playing each after the teacher over and over again. They have to acquire sentiment, pathos, passion, the inner and deeper meaning, the very soul of music itself. Berlin is a city of Vereins. Many people study music not so much with the thought of following it as a profession as for the pleasure it afterwards affords; and there are many in the Vereins who are graduates of Royal schools or of noted Professors like

Digitized by Google

Garcia or Stockhausen, who might have become famous. No uncultured or untrained voices are admitted so one may judge from this of the tone and quality of the work produced. Most of the male singers are employed during the day in various avocations, so that the two or three annual concerts are given on Sunday, at noon or in the evening. Most of the members are about middle age and very many are in the "sere and yellow leaf." Snow white heads are sprinkled freely through the black and slightly grey. Men and women over sixty years of age are still active here in musical matters and not, as with us, retiring from life's busy scenes, pematurely old, with voices wrecked and hearts grown cold in the cares and struggles of a bustling world.

One of the most noted Vereins is the Stern Singing Society which cultivates old and modern Oratorios. Its famous leaders have been Prof. Stern who founded the Stern Conservatory of Music; Stockhausen known as the best vocal teacher in Germany; Bruch the celebrated composer; E. Rudorff composer and director at the Royal Hoch Schule of Music, and Gernsheim its present leader. The concerts of the Sing Academies Society take place in the Hall of the same name. It has passed its one hundreth anniversary. It studies old classic Oratorios by Haendel, Mozart, Haydn and Beethoven. They gave a splendid rendering of Bach's Matthew's Passion last Good Friday at the Sing Academie and the Stern gave it at the Philharmonic. The only way to hear them both was to attend the "Hauptprobe" of one, and the concert of the other. The most magnificent rendering of this great work it was ever my good fortune to hear was in 1858 or '59 in the picturesque old Church of St. Michel in Hamburgh. The chorus was seated on a scaffolding built round the organ loft, and the boy choir a little higher than the chorus producing a charming effect in the choral, the sweet young voices having an almost angelic sound. The tenor was Schneider who represented the "Evangelist" with Stockhausen as the "Jesus" and Adolph Schultz a magnificent bass singer. The alto was Miss Weiss later the popular Frau Amalie Joachim. The violin solo

Digitized by Google

was played by Joachim who came over from Hanover to assist the orchestra, and at the organ presided Johannes Brahms young and almost unknown but whose compositions were to become celebrated throughout the musical world. Think of the enjoyment afforded by listening to this great masterwork rendered with such perfection, such deeply religious sentiment by these great artists, who have been for thirty years and still are cultivating and elevating the musical taste of Germany. Who can measure the deep and far reaching effects of constantly hearing such grand works, or the influence of the Vereins in forming popular taste. The Wagner Verein with Karl Klindworth at its head gives its concerts in the Saale Philharmonic with the assistance of such noted artists as Rosa Sucher and Allbert Niemann. The Philharmonic Choir under Siegfried Ochs, the Cecilian Verein and Kotzolts under Zöllner all give works seldom heard elsewhere. The Bach Society under W. Bargiel cultivates exclusively old classical composers, but its concerts are strictly private. Ernst Rudorff's Verein gave its first concert this season on Sunday, Nov. 27, in the Saale of the Hoch Schule assisted by the School Orchestra and Prof. Johannes Schulze at the organ. They gave a Cantata by Bach and a Mass by Schubert. Last year among other selections they gave Cherubini's Mass and a delightful "Gloria" from Lotti, an old but now seldom heard composer.

The members of the Verein are mostly personal friends of the Director. It is an aristocratic society and the concerts are private, admission being only by invitation, but one meets at them the most distinguished people and musicians such as Brahms and Bruch, whose genial countenances are known and loved by all; Joachim, king of violinists; Robert Mendelssohn a cousin of the great composer; Siegfried Ochs and Herrfurth, director of the Philharmonic orchestra; Philip Spitta the dignified director of the Royal Hoch Schule and W. Bargiel a relation of the much revered Madame Clara Schumann. One sees, too, occasionally some noted English violin pupil of Joachim's; the gifted young American pianist Miss Birdie Blye and many other artists

Digitized by Google

who esteem it an honor to be admitted to this exclusive circle.

There are many other Vereins but space and time will not permit an extended notice of each; but all are engaged heart and soul in a truly noble cause. They are not mere singing societies but present music in its highest forms, and that their efforts are appreciated is shown by the attendance at the concerts of the leading musicians and most distinguished society people including the Kaiser and Kaiserin who are also the "Protectors" of Wagnerian music.

M. D. TAYLOR.

HARMONY,

AS VIEWED BY A TEACHER THEREOF.

Sweet Mistress Dominant one d y
Met young Lord Tonic on the way,
As she was going a-maying.
One single glance and she was past,
But cupid held the gallant fast,
To thoughts there is no staying.

And now you think you know the rest,
With "bliss and kiss" "caressed and blest"
"Two hearts as one united."
It might have been as you have planned
When Father Haydn ruled the land,
But moderns are benighted.

"My resolution, sir," she said
"Is—not at once with you to wed,
Are others, too, not charming!
So if I seek a foreign clime,
And speak, say Russian, for a time
Pray think it not alarming."

"I love you well" Lord Tonic cried,
"But have a little human pride,
Come back when you are ready."
So in the wildly rushing throng
With whom the maid coquetted long,
Lord Tonic held him steady.

At last, however, she resolved,
She found her riddled heart unsolved
While she from him could sever.
Then sighed the wicked, winsome one
"This speaking Russian is no fun
When lovers love forever."

G. C. Gow.

Digitized by Google

THE PLACE OF THE VIRGIL PRACTICE-CLAVIER IN PIANO TEACHING.

By Henry Granger Hanchett, M. D.

I HAVE always been a vigorous and outspoken opponent of the ordinary methods of imparting piano-forte instruction as applied to the average music student in this country. I have contended that while the existence of a musical atmosphere in Germany may have made the usual course of technical training the proper one for that favored land, it was not good judgment to transplant it without modification to this country where influences, home, social and other, such as tend to make the youthful Teuton a somewhat music-saturated individual regardless of lessons in the art, were almost entirely unknown and were at best utterly inadequate to afford the musical pedagogue any reliable assistance in his ordinary work. I took this position a good many years ago; I might modify it now with regard to a small class in a few of our largest cities; but it hardly seems as if the state of church music the country over, the difficulty of organizing and maintaining choral societies, the quality of popular music, or the support accorded to high-class concerts and genuine musical artists, affords any evidence even yet that we have a musical atmosphere available for educational purposes. In fact these same items serve admirably as a series of counts in the indictment of the plan of teaching we have adopted. If we cannot show better results in the line of general musical culture than are apparent after these many years of wide spread music teaching we ought not to brag very loudly about our methods.

Criticising the methods in detail it seemed to me that

Digitized by Google

what was chiefly lacking was music teaching. To be sure the land was filled with so-called music teachers, but almost to a man they were occupied in teaching the piano or some other instrument or vocal culture—they had little or nothing to say or to teach about music. Music of course was the medium of their lessons to a certain extent, just as Cicero was the medium through which the Latin teachers were imparting a knowledge of the *grammar* of their chosen language, and as the occasional student learned, in spite of the latter pedagogues, that there were literary beauties of the highest order in the old Roman writers, so the exceptional piano-pupil got a glimpse of the beauties of the art whose examples he was using as a means of acquiring digital dexterity, but his knowledge of these beauties was more often imbibed by contact than acquired through the systematic instruction of his teacher. Criticism, as well in the public press as in the class room, was restricted to performer and performance,—the composition and its significance were neglected.

If one has no knowledge of music or desire to express himself through the art, the practice of the mechanical processes required to master an instrument will be almost inevitably dry and uninteresting; and if one is taught that this practice, or the resulting mechanical skill, is music, one will be apt to think music a very stupid thing and to gratify his natural musical instincts (if he have any, and few are without them) by what the musically educated regard as trash. Through such a course of reasoning, and only in that way, have I been able to explain to my own satisfaction the fact that thousands who "study music" give up all practice of, and even interest in the art at a very early peroid, and that such persons not only tolerate but endorse and encourage the use of so called Gospel Hymns and similar rubbish in a large majority of even the most cultured and wealthy congregations all over the land.

Of course I wanted to do what I could in my own teaching to improve upon the prevailing method, and the plan I adopted was to make use of as few mechanical exercises as

Digitized by Google

possible and none that had not some musical value, applying instead analytical and discriminating practice to difficulties as they presented themselves in standard compositions. In this way I managed to make what seemed to me a very creditable showing and got a series of most gratifying testimonials as to the results of my work. A good many of my pupils did not learn to play, but I conceived it to be a better achievement to make them love and measurably understand music without playing, than to make them play without loving or understanding the master works. Still I was always on the lookout for better ways, and when the technicon came out I adopted it as a means of improving technique without sacrificing or even risking music.

That was about my state of mind when the Virgil Practice Clavier was first brought to my attention. This instrument was introduced to me by a certain rather prominent organist (*not* the gentleman whose name will probably first occur to nine-tenths of all who read this article and know anything about the history of the Clavier) who did not succeed in giving me a very favorable opinion of its worth and usefulness, partly if not chiefly because he presented it as a guide to the legato touch which, as asserted, could be accurately acquired by learning to play so upon the keys that the up and down clicks which they produce should be simultaneous in passing from key to key. As these clicks are caused when the key is fully down, on the one hand, and fully up on the other, I was unable to accept my friend's view of their usefulness for this purpose. I thought that he, being an organist, might imagine that such an action as would bring the up click of one key at the same instant that the next key struck produced its down click, would cause a legato on the piano, because it would do so on his special instrument; but I knew that legato meant connectedly, and that musical sounds were the things to which the term applied; and I knew too, that the blow of a hammer upon a piano string does not instantly produce a musical sound but, owing to the thump of the hammer and to the shattering of the segments of the string which inevitably occurs as they

Digitized by Google

pass from their resting points into a vibratory state, that a perceptible interval was required for the production of the musical tone aimed at, and that therefore legato playing that would connect musical tones as a vocalist or violinist connects them, would require a pianist to hold down one key till the next had been fully struck, thus covering the "pulsatillic" tone produced by the blow of one hammer by the musical tone previously sounded, a plan of finger action that when applied to the clavier will not produce simultaneous up and down clicks.

My attention was next called to the clavier by Mr. Virgil himself in one of his lecture recitals in which a pupil played upon both clavier and piano in order to illustrate what the lecturer had to state. This was quite a while—about two years—ago, and the effect of the presentation was decidedly unfavorable. In practice legato means something more than connectedly As, on the one hand, the musical tones must be connected by sustaining one to cover the entrance of the next, so, on the other, the entrance of each tone must be effected in such a way as to reduce to the minimum the "pulsatillic" quality. The piano manufacturers expend much study and skill in so constructing their instruments as to reduce the blow of the hammer to a minimum while yet getting the maximum of sonorous power from the after vibrations of the string, locating the point of contact between hammer and string with the greatest nicety of discrimination, and selecting materials for, and constructing the hammer itself with a view to making it at once as powerful and as unobtrusive a medium of communicating blows as can be fabricated. But after the manufacturer has done his best there remains ample occasion for the pianist to study and practice long upon the delivery of his strokes in order that they may lend themselves readily to the linking process involved in legato playing, without acquiring harshness on the one hand or losing power on the other. For whether we can answer Messrs. Lang and Kelso with mechanical explanations or not, it remains true that touches differ and that they do not depend upon damper manipulation.

Digitized by Google

Now at the recital in question there was no legato playing, and the touch displayed was one that could not be made to lend itself readily to good legato playing no matter how well it might have been connected. It was a characteristic staccato touch. Nor was there any evidence of the qualifying effect of wrist training—for most of us know that proper training of the wrist will greatly modify the finger touch. There was great clearness and accuracy, a beautiful staccato, and, considering the length of study, wonderful execution and velocity. There was no power, no tone-coloring, no wrist or arm action that could be commended, and no cultivation of the extensor finger-muscles. It was pure flexor finger work, the extensors being used only to produce the quick rise of the finger essential for the staccato touch, never to oppose and steady the action of the flexors.

That settled my view of the Clavier Methods for some time—many months. But in the meanwhile I saw that the Clavier was a dumb piano and that as such I could use it to assist me in my work of developing technical command of the keyboard without destroying musical sensibilities. I therefore first rented and later purchased a clavier and put it in my teaching room. Upon it I had a larger variety of technical work done than I had formerly allowed myself to use, and I assigned to it everything that savored of dry, mechanical repetition. Moreover I practiced a good deal upon it myself. I soon learned two or three things. The first was that my pupils were not anxious to burden themselves with the expense of claviers merely to save their neighbors, or even their own ears. They were willing enough to use the instrument in my room and perhaps would have liked to use it at home if it had cost nothing, but where expense was an object claviers were left out. The next thing I learned was that the down clicks were better than the dumb keyboard in securing clearness and equality in touch. The next, the most important thing, that I learned was, that while the clavier action is not like, and cannot be made to feel like, that of the piano, it nevertheless lends itself just as readily to all forms of touch. In other

Digitized by Google

words the clavier itself has nothing to do with any good or bad qualities of touch that clavier pupils may display. A good conception of touch on the part of the teacher can be as readily imparted to his pupil at the clavier as at the piano if the teacher knows what he is about and has any other guide and source of information for himself and his pupil regarding touch, its cause and control, than the resulting tones of the piano—and it may be well enough to remark that if the teacher has no other guide he is not apt to be very discriminating with regard to tone qualities as produced from the piano by either pupils or artists.

While I was thus working by myself with the clavier Mr. Virgil was attracting more and more attention to his methods and his pupils in the musical papers and in private conversation among piano teachers. For this reason when Mr. Virgil issued a general invitation to the profession to attend ten free lecture-lessons by himself on "foundational" piano instruction and the applicability of the clavier to that sort of work, I accepted and attended the lectures faithfully. At these lessons I first made the acquaintance of Mr. Virgil's book, and from it in connection with the lessons I learned that he has been doing in the field of technique just my favorite work in the field of music study—that is analyzing, systematizing and arranging the stages on the route to piano-playing so that each step could be considered by itself alone, its purpose and relations explained, and its mastery effected independently, so that it could be commanded under all sorts of combinations required by later and more advanced stages. That is to say he has isolated the elements of piano technique so that "one thing at a time" can be individualized more perfectly than in any other system of which I have any knowledge, and by the aid of his instrument he has made absolutely accurate work possible. The work done before the class in these free lessons was of the most elementary description, but I had now come to admit first that the clavier was a good thing because it made it possible to separate technical from musical study—saving the pupil the disgust that the senseless reiteration of

Digitized by Google

exercise forms at the piano must produce upon the musical faculties, and aiding technical practice by withdrawing the temptation to wander away into musical by-paths when the stern road of mechanical drill has been pointed out for the study hour—and second that Mr. Virgil was a pedagogue of more than ordinary qualifications for elementary work.

Not long after reaching this stage in my clavier education I heard a number of pupils play who had been trained by clavier methods, among them the same lady whom I had heard nearly two years before. I found that this particular pupil had a very different showing to make from that which appeared at my first hearing. She had retained all her previously displayed good qualities with vast gains in velocity and execution, and in addition she now had abundance of power, beautiful wrist and arm control and above all a faultless touch capable of coloring the tone nicely and of producing any degree of connection or disconnection she desired. Her faults were those of immaturity mostly. Her interpretations, although interesting and fairly good, were crude, chiefly for lack of continuity of musical thought and well-considered balance of voices. The other pupils showed various grades of attainment, demonstrating that they were travelling along the same general route of technical study and acquiring the various points in much the same order, and also that it was by no means exceptional talent alone that made the pupil first-mentioned worthy of such high consideration as I have bestowed, a commendation, I may add, in which I am far from being alone. In short I found that at the first recital I had judged a pupil on all points who had only been taught a few points, and that in good time her teacher had succeeded in guiding her to acquirements that were not in the slightest degree injured by being introduced after she had learned thoroughly and accurately what she was first taught.

Well, with that I entered the Virgil School as a pupil. I soon found myself in company with a number of prominent and experienced teachers and artists as well as with pupils of some of the most famous teachers in Europe and America—

Digitized by Google

pupils too, who had studied years and years with some of these teachers—all of whom were willing to concede that Mr. Virgil had something to impart that was worth learning. I am not intentionally writing an advertisement for Mr. Virgil, but this matter is up for discussion and I cannot give my experience as the source and authority for my judgment, without mentioning a gentleman who has perhaps sustained enough criticism of an unfavorable nature in some musical prints to be entitled to my small contribution of commendation. At any rate I have accepted the clavier and the whole technical system that has been designed to accompany it—not that I do not differ from its author on some points, not that I do not teach in my own way and on my own ideas and ideals, not that I do not introduce and use other technical material from other sources and try to adapt everything to the individual needs of the individual pupil—but as a system taken for what it pretends to be and to do what it pretends to do I accept the clavier method in its entirety, and find that through it I can work out my conceptions of touch, legato, tone-coloring and execution better than by any other plan I have tried—and I say this after considerable practical experience.

Of course saying this is equivalent to saying that I differ with a great many of my professional brethren—in many cases with men whose opinions I respect, who are disposed to be fair, and who know a great deal about piano touch and piano teaching. But I am convinced that most of these persons know very little practically about the clavier. They have seen the instrument and perhaps have heard a pupil play who has practiced upon it, that is altogether too small a basis for a judgment of so large a scheme as is that under discussion. People say so persistently and so uniformly that one gets tired of answering it, that they do not see how one can cultivate musical qualities at a dumb keyboard; but no one ever proposed to cultivate musical qualities at a dumb keyboard. Of course it can't be done except in the indirect sense to which I have alluded. But nine tenths of piano playing is mechanism and that can be

Digitized by Google

better studied without music and at the clavier than otherwise. People say that they do not believe in doing all the practice at the clavier, even if it may be good for some things; but nobody that I know wants to have all the practice done at the clavier—certainly Mr. Virgil does not and insists that certain necessary things, required at an early stage, *must* be practiced upon the piano. People say that pianists have been trained to play wonderfully well without the aid of the clavier. Of course they have, but I haven't a doubt that there isn't a man among them who could not have accomplished his results sooner if he had had clavier opportunies, and in this hurrying world anything that shortens roads to any good place is to be welcomed. People say that a course upon a mechanical instrument must result in mechanical performance. The mechanism cannot be avoided—the piano is a mechanical instrument; but the shorter you make the mechanical course the quicker you have it behind you, the fresher you approach the musical thought to be interpreted and hence the less of mechanism you expose in performance. That point can safely enough be left to the answer of experience—but may it not reasonably be claimed that the better one's powers of expression the more likely one is to bring out what he has in his soul? Certain it is that the longer I teach and practice on clavier methods the better I like them, and as an artist-teacher I would rather work with pupils prepared by them than by any other.

HENRY GRANGER HANCHETT.

FROM JOHN S. VAN CLEVE.

Dear Mr. Mathews:

YOUR circular making enquiries as to the value of mechanical aids to a proficiency in piano forte playing was received some time ago but I was not able to give the matter my attention so soon as I could have wished. I have just finished reading through the opinions which you have printed from eminent members of the musical profession and I am reminded of a clever story by E. E. Hale. He tells us of a minister whose time for study was so much

Digitized by Google

broken and diminished by the calls made upon him, for public occasions of all kinds, that, finding a man who resembled him in personal appearence, he engaged the aforesaid to substitute for him, and drilled his double in a variety of conventional platitudes. One of the most servicable of these adjustable remarks, warranted to fit every occasion, was this, "I agree, upon the whole, with the last speaker" and another—"There has been so much said and so well said, that I will not further occupy the time."

I feel like adopting these sentiments. Never-the-less, I have some convictions and experiences concerning this matter which I should enjoy waving in the air for a few minutes. I find something to agree with in every one and in every one except perhaps Mr. N. J. Corey, something to which I take exceptions. Mr. Corey's lucid and methodical defense of the Virgil Practice Clavier meets for the most part with my unqualified approval. In Mr. Faelton's remarks I find especially worthy of endorsement these lines "For the more advanced players it serves very well for a similar purpose, namely, to prevent the creeping in of careless habits, and besides this it is the best means I know for correct memorizing, as it allows the player a technical performance equal to that on the pianoforte, while forcing him to create the musical picture in his mind without the help of the actual tone." Again I strongly approve of the following, "While I think a good deal of proper gymnastic practice, it is my opinion that it should be done without apparatus, as the consideration in piano playing is far more the aquisition of flexibility than strength." Emerson says that we always enhance the value of a passage by quoting it and I hope Mr. Faelton will not think me impertinent if, having selected these texts, I proceed to preach a little sermon on his gospel. Touching the matter of practicing upon a mute key-board I need not remind your readers that all the great virtuosi clear up to Liszt himself, used mute key-boards of some sort. Schumann, who is always held up to us as the scarecrow to warn us away from mechanical inventions, designed to improve technique, by reason of his weight and

Digitized by Google

pulley and paralyzed fourth finger, owed his crippling failure to insane exaggeration and haste. A large part,—Oh, merciful Muses, howl arge a part—of a piano teacher's precious time is used in saying, "Keep the finger curved," "Spring upward before each stroke," "Strike mallet-wise from the knuckle joint," "Give a prompt touch," "Hold the hand quiet." Now no one claims, I suppose, in his moments of wildest enthusiasm that this drudgery can be dispensed with but those of us who love and use the Practice Clavier claim two things; first that the drudgery can be performed in a manner more accurate and at the same time be abridged, while, second, our long-suffering ears are relieved from that incessant iteration that irritates like the tiny trumpeting gnat, the festive mosquito and the irrepressible house-fly. I do not know whether I am a worse crank than other musicians, but I do know that often while listening to a dislocated scale, an asthmatic trill or a paralytic tone-figure I hold my breath and grind my teeth to keep controll of my quivering nerves and to repress the sudden words of unreasonable and injurious anger. There is nothing beautiful, except to the acoustician, in the repetitions of tones in rudimentary relationships. Indeed I think one of the marks of the highest musical organization is sensitiveness and impatience with the mere raw material of music.

Of course we must have this fundamental science and skill in the brain and in the muscles, but while training them the more steady and emotionless our condition the better. Nature gives us a hint here. As we become inflamed with the celestial heat of the ideal we grow unconscious of detail, and the million-jointed automatism which is requisite for the delivery of a piano concerto must be produced by selecting and co-ordinating the complex levers which link the brain to the piano wires, by thousands of hours of calm thought and quiet motion. That these motions should be accompanied with sound is certainly unnecessary and I think, in a measure, injurious, since if the mind be wholly absorbed at the focus of the fingers it is not distinctly conscious of the sounds but

Digitized by Google

on the other hand the sounds have a seductive power to draw off the attention and make the finger-acts less accurate. As to Mr. Faelton's suggestion that what we need is flexibility more than strength, I wish to doubly endorse that as it contains the germ of a truth which our musical writers ought to take up and sow broadcast. I know pianists whose leading drawback is their strength and who belabor the piano unmercifully while their Brobdignagian attempts at scales make the time-honored comparison of "a dancing elephant" much too feeble. What we need in playing the piano is not so much great sense of strength as great endurance—the power to continue making infinitessimal acts at a high rate of speed.

I agree with Mr. Perry that technical enthusiasts are likely to consume too much time in preparing to do some thing but end by forgetting to do it, for "though they build glorious temples, 'tis odd that they leave never a gateway to get in a God." But this is not peculiar to the devotees of the Virgil Practice Clavier, applying equally as a caution and an objection to all technical inebriety. Have we not all heard of Felix Dreyschock the demon of the double sixth, and Carl Heimann whose technic took him to a mad-house to die?

In Mr. Lang's brief, sensible comments I find the following: "Multiplying by ten the normal key-resistance to a finger, etc. is an act that should be hedged about with many safe-guards." I think this worthy of a double encore. Does not any pianist know that should he carry a heavy valise for ten minutes his hand would become so brutalized that no spiritual arpeggio would whisper back greetings to his caress? A few times—a very few—I have over-done my practice with the extreme resistance of the Clavier keys and the result was that I felt as if I should soon have the firm fist of a plowman. At the risk of repeating what I have already said I must quote for the sake of emphasis, this forcible expression from Mr. Corey's letter, "Now in ordinary piano practice there can be no respect for the ear. It must be ceaselessly bombarded with the nerve-exhausting sounds of exercise iteration."

Digitized by Google

MUSIC. AS AN IMPORTANT FACTOR IN EDUCATION.

IN the many and diverse phases which civilization at the close of this century presents, nothing can be more striking than the awakening on all sides of a vivid interest in the questions of education.

How shall we train the child that he may take his place in the world and produce the *best* that is in him?

There is a great variety of opinion concerning the end and aim of education, for we are living in an age of materialism, and to many men the whole conception of an education is based upon its money-making value; but there is a conviction, steadily strengthening, that a nation can never be truly great, whose mercantile and commercial instincts only are cultivated; a lowering of the Standards of Morality, a selfish disregard of the duties of citizenship, and the consequent loss of all feelings of patriotism would most certainly undermine all National prosperity should the education of youth be conducted on such principles.

The increased facilities for communication and transportation, and the wonderful discoveries of Science, are all laid at the feet of Material progress, while the unfolding of gigantic business enterprises and the rapid accumulation of wealth have blinded men's vision and led to a false conception of values. Great as is the improvement in National ethics, we are obliged to confess that it has not kept place with the material progress of the race.

How can the education of the schools counteract and counter-poise this excessive materialism? We must begin at the very earliest stage to develop the qualities of the heart and soul, and through the emotional insticts of the child lead up to perceptions of beauty and harmony.

Digitized by Google

Of all the arts, none can sway the passions and control the emotions like music. It has a subtle and pervading power over the heart and imagination. Childhood is led by the emotions; in youth these are tempered and partially controlled by the intellect.

Let music then take its rightful place in our schools, and in all the educational advancement of youth.

Let the beautiful, the true, and the good in music, be first presented to the child in simple song and melody; beautiful thoughts in good if simple music; care being taken to exclude the common-place and machine-like music so frequently found in school music books. Then let the child learn to distinguish combinations of tones in harmony, that it may also learn the beauty of concerted and harmonious action.

To the youth and maiden there should be presented the grandest and noblest of oratorio and classical music. For as the choicest and best in Science and literature is introduced to the student at this period to stimulate thought and cultivate the mind, so should only the best in musical art be offered, and the highest ideals set before them to cultivate the diviner qualities of the soul and thus lead up to a full and perfected manhood and womanhood, the most glorious fruit of the higher education of this century.

Music is a revelation of beauty, order and harmony. It refines, purifies and idealizes.

There is a great and unexplored field of good open to the true-hearted musician. He hold a magic wand wherewith to touch the deepest chords of the human heart. For Music is at once the solace and the inspiration of poor burdened humanity, and when rightly interpreted and skilfully applied, disciplines and controls all the emotions of the soul.

EMILY WATKINS WAKEFIELD.

Digitized by Google

The Roman Singer	F. M. Crawford.
With the Immortals	,,
A Singer from the Sea	A. E. Barr.
Charles Auchester	E. S. Sheppard.
Musical Sketches	E. Polko.
Phil the Fiddler	Horatio Alger, Jr.
Musical Journey of Dorothy and Delia	B. Gilman.

LIST OF BOOKS FOR A COUNTRY TOWN.

Dictionary of Music and Musicians, 5 vols.	Grove.
,, 15,000 words	Adams.
,,	W. S. B. Mathews.
Popular History of Music	,, ,,
How to Understand Music, 2 volumes	,, ,,
Principles of Expression in Piano playing	Christiani.
Musical Expression	Lussey.
,, Forms	Pauer.
The Musician, 6 volumes	Prentice.
Music and Musicians, 2 volumes	Schumann.
Music and Morals	Haweis.
My Musical Memories	,,
Recent Music and Musicians	Moscheles.
Piano and Song	Wieck.
Music and Culture	Karl Merz.
Art Life and Theories	Wagner.
Wagner, 2 volumes	Finck.
,, Life and Works	Kobbe.
Pianoforte Music	Fillmore.
Curiosities of Music	Elson.
Theory of Music	,,
Beethoven's Letters	Wallace.
Mozart's ,,	,,
Mendelssohn's ,,	,,
Schumann's ,,	,,
Beethoven's Sonatas	Elterlein.
Chopin	Liszt.
How to Play Chopin	Kleczymki.
Gottschalk	Hensel.
Pedals of the Piano	Schmitt.
Love Letters of a Violinist	E. Mackay.
Sound	Tyndal.
Intellectual Life	P. G. Hamerton.
Thoughts about Art	,,
The True and the Beautiful	J. Ruskin.
Genius and Solitude	W. R. Alger.
Essays (some of them)	R. W. Emerson.
Journal (selections from)	H. D. Thoreau.
Power through Repose	Anna Payson Call.

Digitized by Google

LIST OF BOOKS SUITABLE FOR YOUNG PUPILS.

Popular History of Music	W. S. B. Mathews.
Story of Music and Musicians	Lucy C. Lillie.
Score by Famous Composers	N. H. Dole.
Great Tone Poets	Crowest.
Great Composers	Butterworth.
Wagner, as I Knew Him	Præger.
The Tone Masters	C. Barnard.
Camilla Urso	Upton.
Woman in Music	,,
Music Study in Germany	Amy Fay.
My Musical Experiences	B. Walker.
Letters on Music	Ehlert.
Music and Culture	Karl Merz.
Music and Morals	W. Haweis.
My Musical Memories	,,
Guide to the Opera	Boosey.
Chats with Music Students	Tapper.
The Music Life	,,
Musical Forms	Pauer.
How to Understand Music	W. S. B. Mathews.
Pianoforte Music	Fillmore.
Piano and Song	Wieck.
Chopin	Liszt.
Gottschalk	Hensel.
Great German Composers	Ferris.
,, Pianists and Violinists	,,
,, Italian and French Composers	,,
,, Singers, 2 volumes	,,
Pronouncing Dictionary	W. S. B. Mathews.
Musical Mosaics	Gates.
,, Messages	Crawford.
Beethoven's Letters	Lady Wallace.
Mozart's ,,	,,
Mendelssohn ,,	,,
Musical Sketches	Polko
Beethoven	Rau.
Mozart	,,
Charles Auchester	Sheppard.
The First Violin	Fothergill.
Alcestis	Ritchie.
As It Was Written	S. Luska.
The Soprano	Kingsford.
The Blind Musician	Korolenko.
Only a Fiddler	Anderson.
Consuelo	George Sand.
Miserere	Wagnalls.

Digitized by Google

HOMER MOORE ON BOOKS.

MUSIC is sound: in order that it may be understood it must be heard.

Musical art seems to me to be such a synthesis of sounds as will, while it conforms to certain inherent principles of rythmical proportion and relationship, appeal to the human mind in its natural emotions and acquired knowledge in proportion to the previous development of these by experience. I would call experience the key to musical understanding.

To read about music can but give a knowledge *about* it. Music in itself cannot be expressed in words. A description of the form of a symphony, the key in which it is written, the modulations, speed of the movements, etc., can give no idea whatever of the work; it must be heard.

One of the great difficulties in the way of American musical progress is the fact that so much music is *seen*, and so little is *heard*.

Therefore I do not believe that a student can come to understand musical art from reading books about it.

But there is another phase of the subject that is of the greatest importance.

The reading of books tends to develop *mental muscle*.

Strength of mind is fundamentally necessary to the understanding of music, just as surely as it is necessary to the understanding of philosophy or the science and practice of government. As a damper of mind-strength books are not only advantageous but indispensable.

One great defect with musicians is that they are mentally weak; the horizon of their intellectual outlook is prescribed by finger exercises and vocalizes. They look so long at the piano keys that there are in nature only two colors, if I may call them colors—black and white—and in time these

Digitized by Google

so blend that the world and the musician become grey together; the dust returns to dust. Musicians are not so stupid as they are ignorant. Their mental inability is the result of the atrophy produced by long disuse.

They learn to finger the keys or vocalize a scale, but they do not learn to *think*. They feed their stomach but starve their minds, and as a result while the body fattens the mind becomes emaciated.

Their resources are forever closely limited. They deposit some little money in the savings bank, but in that most wonderful safety-vault, the mind, they put nothing, and when an unusual demand is made upon it they go into intellectual bankruptcy. I am glad to say that there are many *musicians* to whom these statements do not apply; the most of them tower so far above their fellows as to be forever on admonitions to them to lower to their heads as well as to their neck and hands.

It is difficult to answer the question as to what some unknown person is to read, for to learn one must understand, and to prescribe mental medicine that cannot be digested and assimilated would but tend to aggravate the disease, and induce what I may call mental dyspepsia.

It seems to me that a good clear idea of the lives of the great composers would constitute a firm basis for future development. There is enough of romance connected with them to stimulate interest where a love for knowledge for its own sake has not yet come into being. The letters written by them are of great value, and following upon the reading biography would certainly prove interesting and beneficial. By associating the reading of a composer's life with a study of his works, still further interest could be stimulated and additional benefit derived. For instance, let the pupil who is studying, (or the teacher who is teaching) the works of Chopin read his life in connection with such study. Let the baritone singer who is wrestling with the oratorio part "Elijah" read in connection with it the Bible account of the prophet, an account of his country, his probable habits and nature, in some Biblical Encylopedia, and also Mendelssohn's

Digitized by Google

life and especially his letter written in connection with the composition of the oratorio. The part "Elijah" interpreted in the light of all the information and inspiration thus accumulated must become an individuality, and not merely a fairly trained singer rendering in orthodox fashion a series of several songs.

Pupils in singing are generally very ready to read books on vocal culture and singing, and as no two teach the same doctrine, and as the majority are purely speculative and far from practical little good results. Indeed the principal effect that I have noticed is a general mixing of ideas ending in nothing but confusion. Books on vocal culture may be very good for teachers, but they are destruction for pupils. It would do about as much good to turn a sick person loose in a drug store as to turn a vocal pupil loose in a library of works on vocal culture, breathing and singing. He cannot select what will be beneficial to him individually, and with his limited experience and consequently incomplete ability to judge of future effects by present conditions he will do himself more harm than good, and tie his teacher's hands; for printed words seem ever so much bigger and profounder than spoken words.

I would suggest, too, that one buy books only as fast as they are read. There is a wonderful fascination to us Americans about the *new*. It will generally prove a stimulus to the reader to be able to look forward to buying a new book as soon as this one is read.

First, then, let us say the biographies of the great composers. Some are long, some short, some cheap, some expensive. So far as I know any of the standard works are reliable. Then there are many general histories of music. One by the editor of this magazine is especially well adapted to the needs of the general student. So is his "How to Understand Music" volume, and I do not mention them for any personal reasons but because I believe they fill a long-felt want.

I would mention the correspondence between Wagner and Liszt as especially valuable, but not so much on account

Digitized by Google

of its showing what Wagner did as because it lets us into his very heart and shows us what he *was:* and so concerning Liszt, the Nobleman of music.

Musical novels, too, have their place and do their good good work. "Consuelo," by George Sand, gave to me my most complete idea of Joseph Haydn and his time. A knowledge of acoustics is especially to be desired, and a standard work is Tyndal's on "Sound."

But after all it is not so much *what* is read as *how* it is read.

HOMER MOORE.

THE LITTLE BROWN HOUSE.

(TO A STRADIVARIUS VIOLIN.)

I

Wee brown house, with ringing halls,
Magic roof and curving walls,
What art thou? Beloved so well,
Whence has come thy potent spell?
Framed three centuries ago,
All thy secret I would know.

II

From the Architect Supreme
Came my plan; a starlight gleam
Sorrow's darkest night to cheer.
Love to man has sent me here.
Whoso finds mine inner key
Finds life, joy and liberty.

III

Wee brown house, so frail, so strong,
Home of gladness, tears and song,
Sounding from thy wondrous floors,
Floating through thy circling doors,
Shout of triumph, sobbing prayer,
Each has left an echo there.

Digitized by Google

AMERICANISM MUSICALLY.

I HAVE just finished reading two very interesting articles on Americanism, one in *The Forum*, by Mr. Roosevelt, and the other in MUSIC by Mr. Arthur Weld. That two articles by two such distinguished men in the respective positions, should appear simultaneously on the same subject, would seem to indicate that there is an importance surrounding it not to be overestimated.

Incidentally, I notice another article in *The Forum* on what we should scarcely expect after reading Mr. Weld's somewhat pessimistic article "American Achievements"—though it does not refer to any from a musical standpoint.

Mr. Weld certainly dooms us to the depths of despair about the present or future of "American Music" and yet, I wonder if something will not transpire before a lapse of centuries that shall make the term a fact instead of what it now appears, an absurdity.

If we consider it quite rightly, I believe we shall find that there are indications even now at hand, that point us to hope for great developments, in the direction of music, which can be truly characterized as American.

Mr. Weld's able article lays great stress on one point which cannot well be gainsaid, our notable lack of a musical atmosphere. He also points out, with an earnestness born of conviction, that there is no such thing as American. We are no Race and have no Nationality. We are to assume that we are merely a polyglot accumulation of every "Race" represented here, unless we were born abroad, or of German parents in which case we remain Germans forever.

In view of Mr. Weld's statements, I trust he will take time to read Mr. Roosevelt's article. Mr. Roosevelt says, and emphasises the remark, that "Americanism is a question of

Digitized by Google

spirit, convictions and purpose, not of creed or birthplace." He remarks further (quite contrary to Mr. Weld) that the German who comes here and does not become an American, does not remain German, but becomes nothing.

Now, I trust I shall not be so misunderstood as to appear to be trying to antagonize Mr. Weld. His high position, his known versatility, his distinguished attainments and his charming personality, together with his undoubted sincerity of purpose are well known to me and cordially acknowledged. But with all of these and many more, he may misjudge; and at least so broad a subject has certainly more than one side. May I venture to state my own belief? I feel thoroughly convinced that presently there shall spring up among us a genius, an American, who shall by virtue of his inherent greatness and fostered by the surroundings prevalent everywhere in America, produce results in music which by their originality, their artistic inspiration, their evidences of executive ability, their individuality and their unique conception, stamp them as indisputably American. Why not?

But we must first learn whereof we speak. We must recognize that music is a universal language and that she speaks through many tongues. We speak of the music of the Russians and Poles and say that the works of Tschaikowsky and Chopin represent the grand, tragic, nomadic life of the people of one, and the patient subdued but unyielding fate of the other, because they embody in their music the "Folk Song" of the people.

That the quaint peculiar rhythms and the grand, heroic, patrician harmonies, as well as the beautiful, sudden, ever-varying wealth of melody that abound in these typical composers, are the results of the folk-life and the atmosphere by which they have been surrounded is true. Conversly we shall never have American music because our embryo composers cannot have an American Folk Song or Lore to be reared by and cannot breathe a distinctly American air because we have not a musical atmosphere. That seems to be the whole controversy.

Digitized by Google

Even Mr. Weld admits that some Americans do write some very beautiful music, but he denies that it is American music. He is right in saying that we ought not to care whether it is anything but beautiful music, but he says it is German music. Now why shall we not sometime have an American music? Among the prominent national musical distinctions are German, Slavic and Italian. We do not hear much about Spanish or Turkish, or even English, "schools" of music.

But assuredly not from the same reasons that it is impossible for American music to become a factor in the musical World. We must analize closely the process of evolution by which music has attained its present grand proportions if we would learn aright of the progress to come.

Certain facts are clear. We are a young people; from our birth we have been held by a strict necessity to be constantly attentive to our material welfare, and investigation shows us readily that it is only after people have acquired material security that they turn their attention to artistic development. The study of art demands for its success a certain maturity, a feeling of settled security and repose.

Herein lies our hope. As we grow older, as we become more stable, as we surround ourselves more and more by a more esthetic environment, as we have greater opportunities for liberal culture and investigation, we shall have a constantly approaching art-life, which shall eventually produce its legitimate off-spring, an art atmosphere, and then we shall have American Art.

No one can deny that we are infinitely nearer this goal every day and it seems as though the objection that we have no American Race or nationality loses what little force it appears at first to have when we realize that we at least have a life, a national life that is as separate and distinct and unique in its character as that of any nation on the face of the earth. Even if we are descended from all of the nations of the old world yet no one can question the

Digitized by Google

individuality of our customs and institutions. Let me briefly summarize the apparent probabilities.

America produces now as good musicians as can be found anywhere; vocalists, instrumentalists, theorists, conductors, composers and teachers in every department of musical activity. Soon there will spring up among us that appointed being who will breathe through his transcendent genius the life, hopes, fears, peculiarities of the American people, and we shall then have American Music.

He may use old forms, he may avail himself of every influence, but the land of his birth, the freedom of our institutions, the marvelous resources that appear every where around him, will so shape his character and mold his art instinct, that they shall become part of his very nature and through it will reflect upon his music the stamp of what he is, a true American.

The day is at hand. We shall soon speak consistently of American Music or what will be more pertinent and true, of Americanism Musically.

HERBERT J. KRUM.

Pontiac, Ill. April 94.

THE COMING MUSIC.

New England's pines, soft soughing in the breeze,
The rounded roughness of her granite hills,
The silvery tinkling of her mountain rills,
Shall shape the theme. The rippling melodies
Of southern songsters' wildest ecstasies
Shall charm the world with magic runs and trills;
While through the whole, in harmony, there thrills
The passionate music of the inland seas.
The wondrous boundlessness of western plain,
The rhythmic waving of the ripening grain,
The awful depths where Colorado flows,
Th' inspiring grandeur of Sierras' snows,
All these our nations music shall contain,—
All these shall be America's refrain.

JOHN LATHROP MATHEWS.

Digitized by Google

A PLEA FOR CORRECT BREATHING IN SINGING.

IN an article which purposed to treat of correct singing or rather correct muscle action in singing, I noticed the following excellent sentence: "All manner of singing which calls into action other muscles than the legitimate vocal muscles, should never be attempted." After this the article advocates the use of that pernicious and voice destroying manner of "taking breath" known as clavicular. A better example of faulty muscle action than this same "clavicular" breathing would be hard to find. The shoulders are raised and the abdomen is drawn in. Any one familiar with the construction of the lungs knows that they are larger at the base and taper towards the top. In order that they may keep their natural shape they must be inflated evenly from bottom to top. Now it will be seen that drawing in the abdomen prevents air from reaching and inflating the lower portion of the lungs, for the simple reason that they have no room to so inflate, the abdominal wall being tightly pressed against such lower portion. However, the singer using this manner of breathing needs more air than the normal inflation of the upper portion of the lungs affords, so he raises his shoulders and the adjacent parts and bulges out the chest. By this means and aided also by the elasticity of the lungs he is able to "suck in" more air—in other words stretch the upper portion of the lungs in an abnormal manner by forcing them to hold an unnatural quantity of air. It is quite a physical effort to hold the shoulders in such raised position any length of time, so the singer "pumps" them up and down quite rapidly, like the piston of a steam engine. This also is wearisome, but is necessary owing to the severe strain of holding the shoulders upraised. This pumping process drives the air with terrific force against the vocal chords and necessarily produces a loud noise—that is, if the chords

Digitized by Google

are strong and can stand it. While some chords of a robust nature may stand it for awhile, yet sooner or later they must give way under the strain, and the singers voice is irreparably injured.

Not only this but there is serious danger of deadly lung trouble, for this unnatural inflation of the upper portion of the lungs to the exclusion of the lower, causes the cellular tissue of such lower portion to dry and shrivel up for want of use. It is absolutely necessary for a healthy condition of the lungs that they be vigorously inflated several times a day from bottom to top. The clavicular or raised shoulder method of breathing is unnatural and because unnatural is harmful both to voice and health, eventually ruining both. Free and artistic use of the voice is impossible because of it, no matter how learned in other respects the singer may be.

How different to the above is the life-giving, calm, symmetrical natural breath; the even distribution of the incoming air over every atom of lung surface, inflating every single one of the immense number of air cells. What fine opportunities for artistic use of the voice this method of breathing presents. No unnatural action, such as upraised shoulders etc., to be combatted. The whole attention is left free to consider the artistic rendering of the vocal work to be performed. In a short time this manner of breathing becomes automatic—instinctively gauging the exact quantity of breath needed to perform a certain phrase in a certain manner, and impelling this quantity and *no more* with just the requisite degree of velocity against the vocal chords. Tones produced by this means are always agreeable; the vocal work gains life and expression by it, and the voice grows in strength and richness of quality.

In conclusion let me express the sincere hope that every vocal teacher and every vocal student will studiously avoid that deadly pit-fall which has destroyed thousands of voices and blasted the hopes of thousands of earnest, hard-working students of singing, viz: Clavicular or up-raised shoulder, breathing.

EDD. S. ROWLEY.

Digitized by Google

MUSIC AND THE UNIVERSITY.

EVER since the founding of the University of Chicago it has seemed to those familiar with it, that this school, standing in the lead in the matter of elective courses, offered an exceptional opportunity for the inception of a musical department on some such plan as that outlined by Prof. Pratt in the August issue of MUSIC. The system of elective studies in vogue there consists in the division of all work into units of one hour's work *per diem* for three months. Thirty-six such units, or majors, are required for graduation, and the student is thus able to graduate at the end of four years, working three hours a day, nine months in the year. In the matter of electing these courses the student is allowed considerable freedom in his first two years, and almost perfect freedom in his last two. In the last two he is required to elect one-third of his work in certain departments, differing according as he is working for one or another degree. Under this system it would appear to be the simplest thing in the world to introduce courses in Harmony, Counterpoint, Musical History, etc., which the student might elect, and which would count towards his required thirty-six majors. That the number electing such courses would be large can not be doubted; for the writer has often heard students at this very institution deploring their ignorance of these subjects, and wishing that the University would put instruction in them within their reach.

Mr. Wardner Williams, who has charge of the nucleus of a musical department at the university, is very enthusiastic on the subject, but is prevented by lack of money from carrying out his plans as he would wish. During the last quarter, however, he delivered a lecture on "The Content of Music" before the students, to test the feeling at the

Digitized by Google

school. The attendance was very large, the hall being crowded, and many of those present expressed the wish that there might be a course of such lectures open to the school. Mr. Williams has very decided ideas concerning the musical department he would establish if the necessary funds were at his disposal, but he is equally certain that the funds are no where in sight. Yet his plan appears to be such a good one that it must interest all who have given the matter thought.

In the first place the university music teacher is confronted by three very different classes of students, for all of whom provision must be made. These are, first, students working for any of the ordinary university degrees, who wish to take "culture courses," so-called, in theoretic music as part of their elective work, to enable them better to appreciate and understand musical compositions and performances; second, those who wish to perfect themselves in technic, with perhaps a certain amount of theory, history, or literature, who aim at becoming artists, and who may wish, by studying under the best teachers obtainable, to do away with a trip to Europe; third, and in some ways most important, those who wish to work for the degree of bachelor or doctor of music, who would want thorough practical training, as well as instruction in theory, history, etc., or who would wish, perhaps, to devote themselves to the psychology or philosophy of music, or some allied subject.

These three classes, thinks Mr. Williams, could all best be accommodated by the establishment of a full department of music, under a head professor, and divided into separate schools of theory, literature, violin, piano, organ, etc., each with its professor and instructors. Under these schools lecture courses would be offered, such as would be desired by those students aiming merely at a general knowledge of the subject, to enable them better to appreciate high-grade compositions and performances. Perhaps under this school too, music would be treated in its relation to the other arts, and courses offered that would assist the student of literature, And these courses would count towards the required

Digitized by Google

what music is, and *how* it is. In other words the whole people must be made an intelligent audience. And decidedly a great means to this end would be a series of University Extension Lectures on Music. Extension classes in vocal and instrumental training, if formed, would also tend to cultivate among the people a correct ear, as well as a thorough appreciation of artistic playing and singing.

The popular concerts of the Apollo club promised to do much in that way, but the club was forced to give them up, since the tickets did not reach those for whom they were intended. It is certainly to be hoped that the university movement will be more successful, and that university and university extension departments of music will be formed not only at the University of Chicago, but at every university in the country as well.

In connection with Mr. Parker, of the University of Wisconsin, and Mr. Stanley, of the University of Michigan, Mr. Williams is planning a meeting of college music teachers, to be held at some future time, to consider ways and means for furthering the subject. It has not been definitely decided when, where, or how, the meeting will be called, but that it will be called the gentlemen are very certain, and when Mr. Stanley returns from Europe, in the fall, the plans will be quickly matured. Such a meeting as this can hardly help being far-reaching in its results. It will give an opportunity for comparing methods and ideas that can be obtained in no other way. The broadening not only of the plans, but of the planners themselves, will come from it. It is almost impossible for a man settled for a long time in one school not to drop into a rut. And there is nothing that helps a man out of a rut so much as coming to a place where several ruts cross.

JOHN L. MATHEWS.

Digitized by Google

NEW MUSIC.

(From the O. Ditson Co.)

Pan's Flute. As played by Mr. Emil Liebling. B. Godard 50.

A pleasing piece, a la pastorale, 4th grade.

Capricious Love. Lucius Hosmer. 60.

A drawing room piece in somewhat capricious style, with good study of rhythm. Melodically and harmonically of moderate value. 5th grade.

Success Mazurka. G Bachmann. 40.

Easy, and rather pleasing. 3rd grade. Key of F, E flat.

Debutante. Suite de Valses. L. Gautier. 60.

Pleasing Drawing Room Waltzes. Better written for the Piano than pieces of this class generally. 4th grade.

Wedding March. Sebastian Schlesinger. 50.

Rather a brilliant march, a trifle too strong for a wedding (unless perhaps a tin wedding, or wooden), but effective. Apparently written for band or organ, originally, since the trio contemplates bell effects. 4th grade.

God Save the King. With variations. L. Van Beethoven. Revised and fingered by Ernst Perabo.

Excellent for teaching purposes, and not ineffective.

Valse de Salon. Isaac Albentz. 60.

A pleasing drawing room waltz, clever in many respects. Easy. 5th grade.

Serenade Badine. Gabriel Marie. 50cts.

Pleasing, key of G, rhythm a la gavotte, with sprightly 16th note motion in right hand. 3rd grade.

Granada Serenata. T. Albeni. 50cts.

Key of F, melody in tenor or baritone, except in trio. A fairly effective piece for teaching. Easy 4th grade. Left hand a trifle more difficult than usual for this grade.

Ballatella. Valse lento. Ed. Broustet. Arranged by Leopold Kessler. 40 cents.

A very pleasing advanced 3rd grade waltz.

A Maiden's Caprice. T. H. Rollison. 50cts.

Melodious, with pleasing rhythm, and effectively arranged. 4th grade. Key of G. Movement 2-3, quasi marcia.

Menuet Royal. (An Old Air.) Paul Loring. 35cts.

An honest rhythm, but printed without the slightest indication of phrasing or expression.

May-Day Gavotte. W. Preston Fennimore. 50cts.

In the popular style. If the author had been writing a few years earlier he would have made a polka of this. The gavotte is much better, and the harmonic treatment is better than polkas used to get. Effective. Easy 4th grade.

Merry Princess March. 4 hands. Fred T. Baker. 60cts.

Very easy 3rd to 4th grade.

SONGS.

(From the O. Ditson Co.)

O Fair, O Sweet, and Holy. (Du bist eine Blume.) Otto Cantor. Key of F. 9-8 Andante. On the whole well and effectively done.

The Fisher's Widow. Edward M. Young. 35cts.

Digitized by Google

A NEW COLLEGE OF MUSIC.

PERHAPS nothing is more significant of the intense interest which Chicago takes in "the divine art" than the large number of Schools of Music which thrive within her borders. We venture to say that a perusal of our advertising pages will surprise many of our readers in this respect.

To a number of these we have from time to time referred, as we may to others in coming months.

We are glad to welcome to the musical forces of our great metropolis one more, which—as our advertising columns show—presents a quite exceptional and striking array of talent.

The Columbian College of Music was incorporated under the laws of the State of Illinois, on August fourteenth, 1894, with the following offices: for President, the well known business man, Mr. E. R. Bacon, of the Chicago Board of Trade; for Secretary and Treasurer, Mr. Thos. C. Lombard; Directors, Messrs. Max Bendix, W. C. E. Seeboeck and A. D. Duvivier.

Our readers will not need to be reminded that Max Bendix is the celebrated Violinist and Cencert-master of the Thomas Orchestra.

Mr. Duvivier, the Director of the Vocal Department, is a member of the Royal Academy of Music of London, and an excellent musician.

Mr. Seeboeck, the popular pianist enjoys one of the most enviable reputations of American musicians. The following press notices speak for themselves:

"Mr. Seeboeck, the pianist, was the star of the afternoon, astonishing even those who knew him best with his artistic playing of Liszt's "Hungarian Fantasie," the audience showing their appreciation by recalling him five times, and refusing to be satisfied until he responded with two of his own compositions."—*Chicago Herald.*

"In any music requiring dainty treatment, Mr. Seeboeck probably succeeds better than any player now in the city. His pianissimo effects are wonderful, every note in rapid cadenzas, trills, etc., being perfectly clear and individualized, and yet most soft and exquisite."—*Chicago Tribune.*

That the Vocal Department is in charge of Mr. and Mrs. Duvivier; the Harmony under the direction of Mr. Henry Schoenfeld; the flute taught by Mr. Vigo Anderson; Clarionet by Mr. Schreurs, the Oboe, Bassoon, Horn, Cornet and Trombone by the soloist instrumentalists of the Thomas Orchestra; the Harp by Mr. Schuecker, and Mrs. Wunderle, both solo harpists of the Chicago Orchestra; while the department of Physical Culture is in charge of Miss Philinda H. Davis, who comes to her new position with the highest possible testimonials,—inspires high hopes for a noble career for the new institution.

Intending pupils will be glad to note that special rates to the Thomas Concerts are to be provided by "Columbian" for her pupils,

MUSIC welcomes its new neighbors around the corner, in the Athenæum Building—where they are to abide until the completion of their elegant permanent quarters in the new Temple of Music.

Digitized by Google

A GOOD BROTH IS HALF A DINNER

EVERY ONE can afford to use Clam Bouillon for Lunch, Dinner and Tea at **20 cents** a quart. Enough for a whole family. Prepared in five minutes from a **bottle** of

BURNHAM'S CLAM BOUILLON

Quality improved, price reduced, larger bottles. All Grocers sell it.

E. S. BURNHAM CO.,
120 Gansevoort St., N.Y.

Sample bottle, 10 cents; makes a pint.

THE CELEBRATED

"STEGER" PIANOS

Are preferred by leading artists and purchased by the highest musical authorities, on account of their liquid quality of tone, elasticity of action, and great durability.

The • Steger • Patent • Techniphone

(Patented April, 1892.)

Is considered the most practical invention yet introduced in the art of Piano making.

STEGER & CO.

MANUFACTURERS,
WAREROOMS: Wabash Ave. and Jackson St.
FACTORIES: Columbia Heights, Cook County,
CHICAGO. ILL.

Digitized by Google

MUSIC DEPARTMENT OF

THE JOHN CHURCH COMPANY

"Everything in the Music Line,"

Cincinnati. New York. Chicago.

To Music Teachers, Colleges and Conservatories of Music:

We give below a list of Music publications, recently issued by us, some of whic we have no doubt that you will find adapted to your especial needs.

It will give us pleasure to send you a single copy of anything you select fro this list, at the special price for one non-returnable copy named opposite eac (postage or expressage extra) with the sole condition that anything ordered from th list at the said special prices, shall be kept and paid for, and that we cannot unde any circumstances permit the return for credit, or exchange, of such things as ma be ordered at said special prices.

The postage on each article will be found in the extreme right hand colum We make this offer as we believe it is the best and cheapest way of giving teache the opportunity of examining and purchasing our splendid editions of late publica tions, at a merely nominal price.

This offer holds good for one month only, and if you order anything from thi list, at the special price, please state in your order that you accept the propositio made in Novelty Bulletin No. 1, as otherwise we could not furnish at the specia rate. Any copies in excess of the one herein offered at a nominal figure, will b billed at your regular rate of discount.

The list is as follows:

VOCAL MUSIC—Secular.

		Retail.	Price of one non-returnable copy.	Postage or Expressage.
Birds have been singing about you,	*Schleiffarth.*	50	10	1
Corner in Wheat,	*Rosenbecker.*	40	08	1
Evening Devotion. (High and Low Voice)	*Pressel.*	30	06	1
An Emperor's Lot,	*Batchelor.*	50	10	1
The Difference to Me,	*Weil.*	30	06	1
Go Sleep, Baby Sleep,	*Arr. by Campiglio.*	75	15	2
Haunt of the Witches,	*Cassard.*	50	10	1
Homestead on the Hill,	*Rosenbecker.*	50	10	1
If Love were what the Rose is, (High and Low Voice)	*Nevin.*	30	06	1
In Dreams, (High and Low Voice)	*Coverley.*	50	10	2
In the Shadows,	*Mora.*	40	08	1
I Know Not,	*Howe.*	60	12	2
Love's Requiem,	*Murray.*	40	08	1
Little Footsteps come no more,	*Kohnhorst.*	60	12	2
My Sweetheart's Face,	*Sprague.*	30	06	1
Memoria,	*Marzo.*	75	15	2
Norwegian Love Song, (High and Low Voice)	*Coverley.*	50	10	1
No, No, No, (Duet)	*Batchelor.*	60	12	2
The Only Simon Pure,	*Batchelor.*	50	10	1
An Old Story,	*Sprague.*	30	06	1
The Old Miller,	*Hall.*	50	10	1
The Spectre of a Rose,	*Sawyer.*	40	08	1
A Song of Love,	"	30	06	1
Slumber Song,	"	30	06	1
Spring Time,	"	40	08	1
Sally,	*Rosenbecker.*	40	08	1

Digitized by Google

VOCAL MUSIC—Secular.—*Continued.*

		Retail.	Price of one non-returnable copy.	Postage or Expressage.
The Sun and the Rosebud,	*Gilchrist.*	30	06	1
The Tear,	*Heink.*	40	08	1
The Three Gypsies,	*Elsenheimer.*	75	15	2
To be with Thee,	*Johns.*	50	10	2
To and Fro,	*Batchelor.*	50	10	1
To Youngsters,	*Neil.*	50	10	1
We're Good Girls Still,	*Batchelor.*	60	12	2

VOCAL MUSIC—Sacred.

Abide with me, (High and Low Voice)	*Porter.*	60	12	2
Heaven is my Home,	*Sprague.*	30	06	1
I Heard the Voice of Jesus,	*Brown.*	40	08	1
O Sacred Head now Wounded, (High and Low Voice)	*Jordan.*	50	10	2

OCTAVO MUSIC.

Comin' thro' the Rye, (4 Women's Voices)	*Wodell.*	10	05	1
Fairy Song, (Quartette for Women's Voices)	*Sudds.*	30	15	2
Her Smile, (4 Women's Voices)	*Mattioli.*	10	05	1

PIANO MUSIC.

Ballad,	*Becker.*	30	06	1
Bordighera Waltzes,	*Neil.*	75	15	4
Chasing the Butterfly,	*Becker.*	30	06	1
Cupid's Caprice,	*Elbel.*	40	08	1
Danse Espagnole,	*Parker.*	40	08	1
Evening Chimes,	*Espen.*	40	08	1
Evans' Grand March,	*Godard.*	50	10	1
Fastidious Fancies, (Minuet)	*Sudds.*	60	12	2
Gypsy Ballet Girl,	*Sudds.*	75	15	2
Grotesque Dance,	*Johns.*	60	12	2
Hunting Song,	*Gilchrist.*	75	15	2
Infatuation Waltz,	*Sudds.*	1.00	20	6
In Stiller Waldesnacht, No. 1	*Bohm.*	40	08	1
Menuet,	*Beaumont.*	40	08	1
On a Picnic,	*Becker.*	30	06	1
Ojala,	*Harman.*	75	15	2
Sapphire Gavotte,	*Johns.*	60	12	2
Spring's Awakening,	*Espen.*	40	08	1
Souvenir of Naples Mazurka,	*Neil.*	40	08	1
Third Brigade March,	*Godard.*	50	10	1
U. S. Cadet March,	*Jordan.*	50	10	1
White Bull March,	*Phelps.*	60	12	2

BOOKS.

Elite Organ Album,	*P. F. Campiglio.*	2.00	1.40	16
Music Tablet, (Ruled for Music Composition)		25	15	9
Paragon of Song, (For Singing Classes)	*Root and Case.*	50	35	9
Treble Clef Choir, (For Women's Voices)	*Root and Towner.*	50	35	10

BOOKS IN PRESS.

Palmer's Graded Studies in Sight Singing.....*H. R. Palmer.*
52 Selected Studies from Heller,.....*Edited by Theo. F. Bohlman.*
Mathews' Graded Material for the Piano,..... *W. S. B. Mathews.*
A Primer of Music for Piano Students,.....*By Mason and Mathews.*
Two Hours Practice for Violinists, ...*L. Campanari.*

THE JOHN CHURCH COMPANY

Cincinnati. New York. Chicago.

Digitized by Google

The FALL TERM of the **GOTTSCHALK LYRIC SCHOOL,** *48 Van Buren Street, Chicago,* COMMENCES SEPTEMBER 10, *when a number of* **full and partial Scholarships** *will be offered in Competition in all Departments. Examinations first week in September. Catalogues on application.*

L. G. GOTTSCHALK, Director.

ESTEY & CAMP

916 & 918 Olive St., ST. LOUIS.

ESTEY

Decker Bros.
Estey . . . .
Camp & Co.

PIANOS

Unrivaled Organs.

ESTEY & CAMP

156 State Street, 49-53 Jackson St.,
CHICAGO.

This space is reserved for the Great Accident Ins. Co. known as the

Inter-State Causualty Company.

62 and 64, WILLIAMS STREET, N. Y.

Digitized by Google

A Practical Bride.

THE happy pair had survived the congratulations of friends and relatives, and were being whirled rapidly towards the railway station in a brougham, before the bridegroom began fairly to realize that the vision of loveliness at his side was indeed his own.

A dawning sense of what he had gone and done, and of the sacred charge that was now committed to his care, began to creep upon his benumbed faculties, driving the rose of health from his downy cheek and substituting therefor the pallor of haunting responsibilities.

"Darling," he whispered, softly, "it will ever be my sacred care in life to——" She interrupted him somewhat brusquely.

"Now," said she, "don't sit on your coat-tails that way and get them all wrinkled up, and for goodness sake don't lay your elbow right in that dust! Heaven only knows how long it will be before you get another good suit, so you had better take care of this one. Now, when we get to the station, you'd better get a couple of sandwiches, in case we get hungry in the train, and two hard boiled eggs, and don't forget a small paper of pepper and salt."

AN energetic German Professor was conducting a musical society. They were studying Mendelssohn's "Elijah," and had reached the chorus "Hear us, Baal; hear, mighty God!" The men's voices were booming out sonorously, when the conductor cried out: "No—de dreadful vowel! Don't say B a-l-e; soften a leetle, give de more musical sound Bal." Whereupon the chorus took up the strain again, "Hear us, Bawl; hear us, Bawl!!" *Nonconformist Musical Journal, London.*

MME. CELIA CONKLIN'S CURLING CREAM

The best preparation on the market for holding the Hair in Curl, Bangs and Frizzes; absolutely harmless. It is an excellent tonic for the hair. Once tried, always used.

PRICE, 50 CENTS.

Enclose 2-cent stamp for free card case to P. B. KEYS, 405 State St., Chicago, Ill.

Gray Hair or **WHISKERS** restored to perfectly natural color by using VAN'S MEXICAN HAIR RESTORATIVE. It removes all dandruff; stops hair from falling out and cures all disease of the scalp. IT IS NO DYE, and is warranted absolutely harmless. Money refunded if it does not do everything claimed for it. Send to any address on receipt of price, $1.00 per bottle. Full information free. Agents wanted. Allen & Co., 312 Inter Ocean Building, Chicago, Ill.

WANTED.—POSITION AS PIANO TEACHER IN A SEMINARY. By a Young Lady of pleasing personality, unexceptional references, and distinguished attainments. Refers to Mr. W. S. B. MATHEWS. Has had some experience in teaching and in public playing. Large repertory. Address; LILLIAN, office of MUSIC.

Digitized by Google

AGENTS WANTED.

MATHEWS'

Popular History of Music.

From the Earliest Times to the Present.

Including accounts of the culture instruments of all nations: the styles and nature of the music they made, and sketches of the principal composers of all times. The whole constituting a concise and readable account of the process of development through which the Art of Music has reached its present highly organized and expressive condition.

Illustrated with figures of the Instruments, Notation, many portraits and Musical Selections.

By W. S. B. MATHEWS.

Among the many notices which this work has received there has not been a single one unfavorable. The following are extracts:

Chicago Evening Post—"The history is divided into five parts. Book first treats of the music of the ancient world; book two, of the apparentice period of modern music; book three, of the dawn of modern music; book four, of the flowering time of modern music; and book five, of the epoch of the romantic. The work is illustrated in so intelligent a way that these illustrations have a most important bearing upon the development of the art, as foreshadowed in the pages. Then there are chronological charts of the greatest composers, of Italian composers, of German composers, and of pianists and composers for the piano. It is one of the best contributions to musical literature that has ever been printed. Mr. Mathews is not only an erudite writer, but he invests his writings with that charm of manner that always catches and holds the attention of the reader. There is scarcely a phase of music that is not touched upon in this book, and if there is any necessity for the score for purposes of elucidation, the score is also inserted. The personality of the great masters is described, as well as their works, and Mr. Mathews has omitted or overlooked nothing that will add to the interest of his labors. It is certain that his history will be henceforth recognized as one of the standards."

From *The Etude* (W. F. Gates)—"The best history of music that has appeared in this country."

The Chicago Inter-Ocean—"Very interesting and instructive. It supplies a popular want for a brief, concise and interesting history of music."

NEW EDITION AT REDUCED PRICE.

1 Volume. 12mo. Pages 512. Price $1.50. Beautifully printed on fine, heavy paper, and handsomely bound, with gilt top and uncut edges.

Special Rates for a large number of copies when wanted for introduction as a Text Book in Conservatories and Colleges.

Music Magazine Publishing Company,
1402-5, Auditorium Tower, Chicago.

Digitized by Google

TENTH EDITION NOW READY.

How to Understand Music

By W. S. B. MATHEWS.

In Two Volumes. 8vo. 200 Pages Each.
Per Volume, $1.50.

CONTENTS. VOL. I. Object Lessons.

Lessons in Musical Phraseology.
Lessons in Musical Form.
Studies in the Content of Music.
Studies in Art.
Studies in Classical Music.
Studies in the Romantic.
Studies in Song.
Biographical and Miscellaneous Sketches.

CONTENTS. VOL. II. Essays.

Franz Schubert.
Berlioz.
Wagner.
Psychological Relations of Music
Theory of Piano Teaching.
The Tonal System and Temperament.
The Tonic-Sol-Fa as an Educational Factor.
Self-Culture in Music.
The Greek Drama and Modern Opera.
Birdseye View of Musical History.

These volumes have been indorsed generally by the entire musical profession as among the most suggestive and valuable that a young student can possess.

Volume I, published in 1880, has passed through ten editions.

As an example of the estimation in which it is held by many, the following extract from a private letter by an eminent professional gentleman is subjoined:

"FEB. 7, 1892.—Permit me to express the gratitude my wife feels for the inspiration and assistance she has derived from the two volumes of your 'How to Understand Music.' For eight years without a piano, living in the country where advantages are limited, she became discouraged. A fine instrument and a library of classical music appeared only to increase her difficulties. I am not a musician, and so do not understand the *why*, but I *know* that your books have enabled her to make very great progress in her studies during the past year. I must also thank you for the ideas that have enabled me to appreciate music as I never hitherto have done."

SOLD BY ALL MUSIC DEALERS AND BOOKSELLERS.
SENT BY MAIL, POST-PAID, ON RECEIPT OF THE PRICE.
THE TWO VOLUMES TOGETHER WILL BE SENT FOR $2.50.

Address: MUSIC MAGAZINE PUBLISHING CO.,
1402-5, Auditorium Tower, Chicago.

Digitized by Google

Announcement Extraordinary.

JUST OUT.

The Practical Teacher's Schumann,

consisting of a selection of compositions of Robert Schumann, reproduced from the latest and most correct texts, with additional annotations for teaching purposes or self-study, by W. S. B. Mathews, in the same style as his widely used "Studies in Phrasing," mentioned on another page.

These Selections embrace the following:

SCENES FROM CHILDHOOD. OP. 15. (Grades III and IV.)
- From Strange Lands and People.
- A Curious Story.
- Playing Tag.
- Happy Enough.
- Träumerei.
- By the Fireside.

ALBUM FOR THE YOUNG. OP. 68. (Grades III and IV.)
- Little Hunting Song.
- Folks Song.
- The Happy Peasant Returning from Work.
- Little Romance.
- Santa Claus.
- Sailor's Song.
- Early Memories (No. 2.)
- Spring Song.
- Mariner's Song.
- Mignon.

SCENES AT A BALL. OP. 2. (Grade IV.)
- Introduction.
- A Distinguished Entrance. (No. 2.)
- Grandfathers Dance (No. 3.)
- A Delight Experience. (No. 4.
- Polonaise in D major.

CARNIVAL. OP. 9. (Grade IV.)
- Valse Noble.
- Reconnaissance.

FOREST SCENES. OP. 82. (Grades IV and V.)
- Entrance to the Forest.
- The Wayside Inn.
- Prophetic Birds.
- Hunting Song.
- Farewell to the Forest.

FANCY COLORED LEAVES. OP. 99. (Grades IV and V.)
- Novellette in B minor.
- Slumber Song.

NIGHT-PIECES. OP. 23. (Grade IV.)
- Night-piece in F. No. 4.

Digitized by Google

The Practical Teacher's Schumann.—*Continued.*

THREE ROMANCES. OP. 28. (Grade V.).
Romance in F sharp major.

NOVELLETTES. OP. 21. (Grades V and VI.)
No. 1, in F major.
No. 7, in E major.

FANCY PIECES. OP. 12. (Grades V and VI.)

In the Evening.	Soaring.	Why?
Whims.	Dream Visions.	The End of the Song.

KREISLERIANA, or IMAGINATIVE FANCY PIECES. OP. 16. (Grade VI).
No 1, in G minor.
No. 2, in B flat.
No. 4, in B flat.

The Schumann scholar will see that these comprise the greater number of the Schumann pieces which are practically available for teaching, or desirable for amateur study, up to the more difficult ones, such as the Etudes, Symphoniques, the Humoreske, the Sonatas, Phantasie and Concerto. Below those limits the selection here given is the best that experience enables the editor to make. The pieces that are given are without exception attractive in themselves, useful for study, and the best possible illustrations of the Schumann tone-poetry.

☛ *Eighty Pages, printed from the largest size plates, in the best styles of engraving and presswork. Price, $1.50.*

GIVEN FREE to every NEW SUBSCRIBER to MUSIC, paying $3 direct to the Publishers, until further notice.

Furnished to actual Teachers at Special Rates.

Address: **THE MUSIC MAGAZINE PUBLISHING CO.,**
1402-5, Auditorium Tower, Chicago.

As showing how the New Practical Teacher's Schumann is taking, we print herewith three unsolicited Testimonials (among many similar ones) just received.

308, Market Street, Warren. Pa., August 20, 1894.
Music Magazine Publishing Co.
'I take great pleasure in enclosing draft for $3 to renew our subscription to MUSIC, commencing with the September number. We consider MUSIC *the* magazine for all musicians. I have also received a copy of The Practical Teacher's Schumann, with which I am delighted. I know the "Philomel" will all enjoy it. Respectfully,
Mrs. W. M. LINDSAY, Pres. Philomel Piano Club.

Normal, Ill., August 16, 1894.
Dear Sir.—I want to thank you most heartily for the Schumann Album which was sent me by the Music Magazine Publishing Co. It is just such a collection as I, ex-music teacher and now mother of a family, have been wishing for. The Introduction, as well as annotations, will lead to a better understanding of the Composer's ideas, while the excellent fingering will help considerably to overcome the difficulties presented in some of the pieces.
Yours, truly, HELEN A. COITH.

1435, Spruce Street, Philadelphia, August 18, 1894.
Dear Sirs,—Accept my thanks for the Schumann Album, edited by Mr. Mathews, which you have so kindly sent me (as Premium). It must be a precious possession to any pianist.
Yours, very truly, Mrs. R. W. TEISS.

Digitized by Google

TO PIANO TEACHERS.

MATHEWS'

Studies in Phrasing

Have You Ever Used These Valuable and Standard Works?

1. FIRST LESSONS IN PHRASING. $1.50 "Net" (book discount, not sheet music).

For use in the SECOND GRADE. This work consists of little pieces by the very best writers for children, such as *Gurlitt, Lichner, Schumann, Reinecke, Kullak, Reinhold, Gayrhos, Al. Foerster,* and others. There is an introduction, with directions as to method of study, principles of phrasing, etc. All the pieces are carefully annotated. This selection covers the entire poetic and lyric side of the playing after the very first lessons up to the end of the second grade, and, perhaps, the beginning of the third.

2. STUDIES IN PHRASING, MEMORIZING AND INTERPRETATION. $1.50 (sheet music). Order "Mathews' Phrasing, Book I."

For use in the THIRD GRADE. This is the book which has been longest before the public, making so great a success as to lead to the other two books. It consists of selections from Heller, Haydn, Mozart, Schumann and Moszkowski. It covers the poetic and lyric side of the playing from the beginning of the third grade to about the middle of the fourth. The most difficult pieces in it are the Moszkowski Serenata, and two from Schumann's "Forest Scenes." It begins very easily. Throughout, pieces in legato style are contrasted with those in light, staccato style, in order that the wrist may be kept light and flexible, and the playing not degenerate into the heavy and tedious style so usual when only legato cantabile playing is practiced for some time. All the pieces are carefully annotated, and the selections are made for the purpose of educating the pupil's musical taste through their unconscious influence. Experience shows that these results invariably follow the study of this work in the manner indicated by the author.

3. STUDIES IN PHRASING. Book II. $1.50 "net."

FOURTH GRADE AND BEGINNING OF THE FIFTH. This work is a continuation of the preceding, beginning with selections from the Mendelssohn "Songs without Words," and including such pieces as the Bach Loure in G, Chopin Nocturne in E flat, pieces by Schumann, Rubinstein Melody in F, Schubert Menuette, and others by poetic writers. All these are well annotated, and the order is arranged with reference to the due balance of good qualities in the playing. This is the best collection of poetic pieces by the best writers that has ever been made for teaching purposes. The lyric type predominates, but all styles of poetic playing are included.

FOR SALE BY

MUSIC MAGAZINE PUBLISHING COMPANY,

Auditorium Tower, 1402–5, Chicago.

Digitized by Google

EDUCATIONAL

Musical Works

BY

W. S. B. MATHEWS.

1. Outlines of Musical Form. 1867. Ditson
   Out of print.
2. Emerson Organ method. 1870. Ditson.
   With L. O. Emerson.
3. Mason's Pianoforte Technics. 1876. Ditson.
   With Dr. Wm. Mason.
4. How to Understand Music, Vol. 1. 1880. $1.50.
   A Series of object-lessons, calculated to develop musical intelligence and taste. More than 15,000 Sold.
5. Studies in Phrasing, Interpretation, etc. Bk. 1. 1883.
   Selections from Heller, Schumann, and others. Invaluable in 3d and 4th grades for developing a fine lyric style.
6. How to understand Music, Vol. 11. 1888. $1.50.
   Essays on Schubert, Wagner, Self-cultivation in Music etc.
7. Dictionary of Music and Musicians. $1.00.
   Reprinted from No. 4.
8. Studies in Phrasing, Book 11, 4th and 5th Grades 1889.
   Selections from Mendelssohn, Schumann, Rubinstein, Bach, Chopin, etc. for developing lyric style and poetic playing, 4th and 5th grades.
9. First Lesson in Phrasing, 2d Grade. 1890.
   Easy poetic pieces from Gurlit, Reinholtz and others, for poetic playing in 3d and 4th grades
10. Twenty Lessons to a Beginner, 1890.
    Inductive plan. Entirely new.
11. Primer of Musical forms. 1890. 80 Cents. Schmidt
    A systematic treatise fully illustrated. Very clear and intelligible.
12. 100 Years of Music in America. 1889. G. L. Howe.
13. Popular History of Music. (Illustrated). 1891.
    Pronounced by high authorities the most interesting and complete one-volume history of music anywhere published.
14. Graded Course of Piano Study, in Ten Grades.
    Selected from all the standard-studies, for the purpose of retaining only the best and most interesting.
    Any of the above may be ordered from us.

Address MUSIC MAGAZINE PUBLISHING CO.,
The Auditorium, 1402-5, Chicago.

Digitized by Google

METROPOLITAN
College of Music
19 and 21, E. 14th Street New York City.

TEACHERS' CERTIFICATES.

EXAMINERS IN PIANO-FORTE.—WILLIAM MASON, Mus. Doc., A. C. M., and ALBERT ROSS PARSONS, Pres. A. C. M.

EXAMINERS IN VOICE.—H. W. GREENE and C. B. HAWLEY.

THE VOICE DEPARTMENT, headed by H. W. Greene supported by Dudley Buck in Interpretation, by John C. Griggs, Frank H. Potter and others offers without question the best advantages for vocal study to be found in America.

THE PIANO-FORTE DEPARTMENT under the active direction of Albert Ross Parsons offers the broadest training both in technique and in Interpretation. A part of this work, comprised in the Synthetic Department of Normal Training, under Miss Kate S. Chittenden, makes possible to prospective teachers the great advantages of the Synthetic Method of Piano Teaching, as originated by Mr. Parsons and established through Miss Chittenden's editorship of the Synthetic publications.

DEPARTMENT OF THEORY AND COMPOSITION. Harry Rowe Shelley, Principal.

DEPARTMENT OF ORGAN. R. Huntington Woodman, Principal. Instruction in this department given by Mr. Buck and Mr. Shelley also.

THE DEPARTMENT OF VIOLIN under Clifford Schmidt, the eminent concert master of the Seidl Orchestra, in conjunction with the Piano-forte Department, secures to the College the important advantage of the study of chamber music and general ensemble practice.

☞ A special feature is the RESIDENCE DEPARTMENT FOR LADIES, where a limited number of pupils from a distance are accommodated with board and every facility for practice and study.

DUDLEY BUCK, President.
A. R. PARSONS, Vice-President.
H. R. SHELLEY, 2nd Vice-President.
H. W. GREENE, Secretary.
M. E. PALMER, Treasurer.

Regular Course, $200.00 *per year.* *Send for catalog.*

Digitized by Google

EDUCATIONAL

Oberlin Conservatory of Music.

A fully developed

High-grade College

of Music.

The fifty-eight years' history of the Oberlin Conservatory has been one of steady growth towards high standards, thorough scholarship, and the cultivation of Pure and Noble Art.

The attention of music students is invited to the unequalled combination of advantages to be found at this school of Music. (1) It is carried on in a pre-eminently religious atmosphere. Its teachers are all Christian men and women, who believe that the highest attainments in music should not be purchased, as they too often are, with a lapse from good habits, or the loss of Christian faith. (2) Its instruction is of the most thorough sort. It aims to give the most genuine culture in music.

It is in no sense a private enterprise. It is under the absolute direction of the Trustees of Oberlin College, and all expenses are made as low as the cost of providing first-class advantages will allow. The entire expense of a Music Student for a College year need not exceed $300 to $350, and careful economy will reduce it still further.

Those who wish to give a part of their time to Literary or other studies, can do so under the very best of instruction in the various departments of Oberlin College.

Nearly Seven Hundred Students were in attendance at this Conservatory last year, and it generally has more applications for teachers, organists, singers etc. than it can fill from its graduates.

For Catalogue and other information, address **F. B. RICE, Mus. Doc.,**
Musical Dir'r, Oberlin, Ohio.

Digitized by Google

Remarks.

There was a soprano whose name was Miss Byrd,
The finest soprano that ever I hyrd,
She sung so divinely that men 'pon my wyrd.
Would melt into tears, their souls so were styrd.
No critic would venture her voice to malign,
Her singing it was so remarkably fign,
But alas! she said "yes," when the bass said "be mign,"
And straight from the choir Miss Byrd did resign.
—*Nonconformist Musical Journal, London.*

A BOY in a Kansas school has been suspended for reading the following essay on "Pants." "Pants are made for men and not men for pants. Women are made for men and not for pants. When a man pants for a woman and a woman pants for a man they are a pair of pants. Such pants don't last. Pants are like molasses, they are thinner in hot weather, and thicker in cold. The man in the moon changes his pants during the eclipse. Don't you go to the pantry for pants, you might be mistaken. Men are often mistaken in pants. Such mistakes make breeches of promise.

There has been much discussion as to whether pants is singular or plural. Seems to us that when men wear pants they are plural, when they don't wear any pants it is singular. Men go on a tear in their pants, and it is all right, but when the pants go on a tear it is all wrong."—*Guthrie State Capital.*

A. REED & SONS PIANOS.

Extract from the World's Fair Award.

"THESE Pianos are built upon a *New* and *Scientific Method* known as the **Reed System,** patented in England, Germany, France, Canada, and the United States."

"This construction is *original*, *progressive* and of *great strength*, producing **magnificent tone qualities.**"

THE SOUND-BOARD IS MADE UPON VIOLIN PRINCIPLES AND ATTACHED TO A VIBRATING BAR.

☛ **The Tone is the deepest and purest ever heard.**

You are invited to call and examine these marvellous Instruments.

A. REED and SONS, 3 and 5, Adams Street, near Mich. Av., CHICAGO.

[FACTORY AT DIXON.]

Digitized by Google

COLUMBIAN COLLEGE of MUSIC

(INCORPORATED),

Van Buren St., between Michigan & Wabash Avenues,

CHICAGO.

OFFICERS.

President, - - - - E. R. BACON.

Directors, - - - MAX BENDIX. A. D. DUVIVIER. W. C. E. SEEBOECK.

Secretary and Treasurer, - THOMAS C. LOMBARD.

FACULTY.

Art of Singing ..... A. D. DUVIVIER, Director, *Hon. Member of the Royal Academy of Music, London, etc.*

Piano Department ..... W. C. E. SEEBOECK, Director.

Violin Department ..... MAX BENDIX, Director.

Harmony, Counterpoint & Composition H. SCHOENFELD.

ASSISTANT TEACHERS.

Vocal Department ..... MRS. EDDISON DUVIVIER, and others to be announced later.

Piano Department ..... H. SCHOENFELD. MRS. NEALIE RIDER-CRANE. MISS EMMA ROELLE. MISS MAY POTVIN. FRANKLIN C. BUSH. MISS MINNIE MULNEAUX. MISS JOSEPHINE NORRIS.

Violin Department ..... E. KNOLL. A. JUNKER. L. NURNBERGER. HARRY L. ROGERS.

INSTRUCTORS IN OTHER ORCHESTRAL INSTRUMENTS.

Violoncello ..... W. UNGER.

Harp ..... EDMUND SCHUECKER. MADAME WUNDERLE.

Flute ..... VIGO ANDERSEN.

Oboe ..... F. STARKE.

Clarinette ..... J. SCHREURS.

Bassoon ..... L. FRIEDRICH.

Horn ..... H. DUTSCHKE.

Trumpet ..... **Cornet** ..... C. RODENKIRCHEN.

Trombone ..... W. GEBHARD.

All Instructors in the Orchestral Instruments are Soloists in the THOMAS ORCHESTRA.

Elocution and Physical Culture..... MISS PHILINDA H. DAVIS.

☛ The most complete School of Music in the West.

Modelled after the Best Conservatories of Europe—Paris, Vienna and Berlin.

Address all applications to **THOMAS C. LOMBARD, Secretary.**

Digitized by Google

Educational

AMERICAN CONSERVATORY OF MUSIC

Weber Music Hall, Chicago.
or. Wabash Ave. and Jackson Street.

ALL branches of Instrumental and Vocal Music, Theory of Music, Composition, Dramatic Art, Elocution, Delsarte and Languages.

Course of Study:—Thorough and Comprehensive. Forty Eminent Instructors. Normal Department for the Training of Teachers. Terms Moderate.

☞ *Our illustrated catalogue, containing besides much information a dictionary of musical terms, sent free on application. Special Summer Session during July and August.*

John J. Hattstaedt, Director.

Chicago Conservatory OF MUSIC AND DRAMATIC ART

Auditorium Building.

Faculty and Branches of Study Unexcelled in this Country.

Application for Lessons received at any Time.

Auditorium Building.
CHICAGO.

SAMUEL KAYZER,
Director.

☞ SEND FOR CATALOGUE. ☜

Digitized by Google

This Space is reserved for

CHICAGO COLLEGE

—OF—

Vocal and Instrumental Art.

Director, - - ALBERT E. RUFF.

NOTICE.

NEW ILLUSTRATED CATALOGUES will be ready in August. New Director and additional Teachers in Instrumental Departments; also Diagrams of Seating capacity of all Theatres.

Catalogues mailed Free on application.

ADDRESS;

Kimball Hall, 243, Wabash Avenue,

CHICAGO.

Digitized by Google

EDUCATIONAL

GOTTSCHALK
LYRIC SCHOOL.

MUSICAL AND DRAMATIC.

Will Remove Sept. 1st,

TO MORE COMMODIOUS QUARTES IN THE

ISABELLA BUILDING,

46 & 48 Van Buren Street.

Send for Catalogue. **L. G. GOTTSCHALK, Director.**

CINCINNATI
CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS of FOREMOST EUROPEAN CONSERVATORIES.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies in the Home department are under the personal supervision of the Directress.

For Catalogue, address

MISS CLARA BAUR.

Fourth and Lawrence Streets, Cincinnati, O.

MILWAUKEE SCHOOL OF MUSIC.

207, Grand Avenue, Milwaukee, Wis.

☞ Send for catalogue; also for circular of Popular Lectures on In dianSacred Music and musical subjects, by

J. C. FILLMORE, Director.

Harmony Lessons by correspondence,

Digitized by Google

MR. WM. H. SHERWOOD,

Director of the Piano Department of the Chicago Conservatory,
Announces with much pleasure that he has so arranged his engagements for Instruction as to admit of his accepting an increased number of

CONCERTS AND RECITALS

During the season of 1894-5.

Address for dates and terms,

C. B. WAY, Manager, 403, Chamber of Commerce, Chicago.

W. H. PONTIUS, Director **Dubuque Vocal Institute,**
Teacher of Voice and Artistic Singing, Harmony and Composition.

(Harmony taught by correspondence.) FOR TERMS and other information address as below. Correspondence solicited.
W. H. PONTIUS, Vocal Institute, DUBUQUE, Iowa

WANTED.—A COMPETENT PIANIST, TEACHER of PIANO and THEORY, and CONDUCTOR of Chorus and Oratorio work, Is wanted for a large and well-established University. Address, UNIVERSITY, care Editor of MUSIC.

WANTED,—A GENTLEMAN OF HIGH MUSICAL CULTURE AND THIRTY years experience as a teacher is open for an engagement as MUSICAL DIRECTOR OF A CHORAL SOCIETY, with or without orchestra. An organist's position would also be accepted. Vocal culture, Theory and Composition are specialties. Address "Mus. Bac. Cantab" care of "MUSIC"

Thorough Piano Instruction,

Mr. W. S. B. Mathews respectfully gives notice that upon his return from Europe about the middle of Sept., he will receive a limited number of music pupils in Mason's System of Technics, and in the higher art of Musical Interpretation. Advance engagement will be necessary. Pupils will be retained only when they show proper diligence and seriousness of aims.

Terms per hour lesson, $4.00. Half hours, $2.50.
Payable half-quarterly in advance.

Address:

W. S. B. MATHEWS,
1403 Chicago Auditorium.

John S. Van Cleve,

Lecture Recitals,

With or without musical illustrations.

Address **John S. Van Cleve,**
415 Elm St., Cincinnati.

Digitized by Google

All Sorts.

"How do you get along without a summer outing?" "First-class. I just go out by the woodshed back of the house, sit down in a sunny spot, put out a plate of something to attract the flies, shut my eyes and imagine I'm paying $10 at a summer resort."—*Record.*

In 1836 Charles Dickens wrote a comic opera, The Village Coquettes, which had become very scarce, so that uncut copies brought from $150 to $200 dollars each. But a mass of waste paper from a printer's warehouse lately was discovered to contain nearly a hundred copies of this work, and their sale has caused the price to drop to $25 apiece.—*Exchange.*

Among the replies to an advertisement of a music committee for "a candidate as organist, music teacher," etc., was the following: "Gentlemen, I noticed your advertisement for organist and music teacher, lady or gentleman. Having been both for several years I offer you my services."

A traveller in the South recently was interested when a chance acquaintance said to him, "I have some of Longfellow's hair." Then he drew from his pocket a little box and exhibited a quantity of coarse black hair. "Oh," said the surprised traveller, "I should have thought that it would have been white." "No," said the proud possessor of the relic, "it's all right. I was in the stable myself yesterday and got this where he'd switched it off against the side of his stall." It was thus that the traveller first learned that a famous horse had been named for the poet.—*Exchange.*

Announcement.

Mr. Emil Liebling

Accepts Concert Engagements from Musical Societies, Young Ladies' Seminaries, Schools and Conservatories of Music, Managers of Music Stores and Halls, Normal Institutes, etc. Mr. Liebling is prepared to give either Pianoforte Recitals without any assistance, or to take part as Solo Pianist in miscellaneous Concert Programmes. He also gives lectures with practical demonstrations on Piano Playing and Teaching. The educational value of comprehensive Pianoforte Recitals, illustrating different periods of musical composition and the gradual development of the art of Pianoforte Playing, will readily be appreciated, especially in smaller towns where the advantages for hearing good music are naturally more limited. Correspondence is especially invited from Piano Teachers, who may desire Mr. Liebling's co-operation in creating for their classes an opportunity to enjoy a practical illustration of the most important classical and modern works.

For terms, dates, etc., address,

Emil Liebling,

Kimball Hall, 248 Wabash Ave.,

CHICAGO, ILL.

Digitized by Google

THE BROAD STREET

Conservatory of Music

1331, So. Broad St.,
716, No. Broad St., } PHILADELPHIA.

THE SEASON OF 1894-95 OPENS SEPTEMBER 3.

FACULTY OF EMINENT ARTIST TEACHERS

INCLUDING

Leopold Godowsky, Dr. Hugh A. Clarke,

GILBERT R. COMBS,
EDWIN A. BRILL,
JOHN W. POMMER JR.
JOSEPH C. COUSANS,
JOSEPH E. KEARNEY,
STANLEY ADDICKS,

Instruction complete and thorough in every Department.
All Branches taught. *Teachers' Course a Specialty.*

TERMS, $5 to $30,

Including free instruction in Solfeggio, Symphony, Orchestra, Harmony and Ensemble classes.

With the increased facilities the Conservatory now affords accommodation for **2,500** Pupils.

Write for terms, hours, catalogues and full particulars

GILBERT R. COMBS, Director.

[Kindly mention MUSIC.] *1331, So. Broad St., Phila., Pa.*

SEATTLE CONSERVATORY OF MUSIC

AND RAVENNA SEMINARY.

RAVENNA PARK, Seattle Washington.

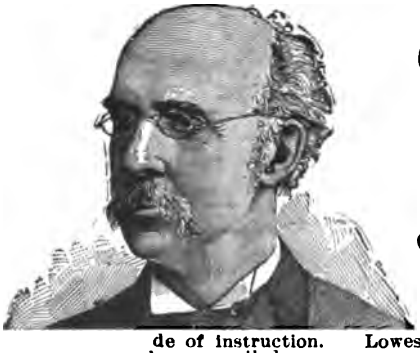
Mr. W. W, BECK, A. M., B. M., Director.

Satisfactory progress guaranteed to those who follow instructions from our Faculty.

Branch Studio in the City September 1.

You are invited to call or correspond with us.

RAVENNA PARK, Washington.



Chicago National College of Music,

18 to 26 Van Buren St.

de of Instruction. Lowest Rates. Every Depart
logues mailed. H. S. PERKINS, D

Digitized by Google

Educational

GRAND CONSERVATORY of MUSIC

OF THE CITY OF

NEW YORK.

Founded 1874. Incorporated by Act of Legislature.

Most Complete and Successful Music School in America.

THOROUGH and SYSTEMATIC INSTRUCTION

IN ALL THE BRANCHES OF

VOCAL AND INSTRUMENTAL MUSIC,
ORGAN HARMONY AND COMPOSITION,

AND ALL

ORCHESTRAL INSTRUMENTS,
ELOCUTION, ORATORY, AND DRAMATIC ART.

From the First Beginning to the Highest Artistic Perfection.

☞ SPECIAL TRAINING COURSE FOR TEACHERS.

OPEN ALL SUMMER

FALL TERM begins Second Monday in September.

YOUNG LADY STUDENTS

Desiring a SPECIAL COURSE in the ENGLISH BRANCHES, or other SCIENCES, will have the privilege of attending ST. MARY'S SCHOOL (Episcopal), by special arrangement.

OPERA SCHOOL.

Preparation for the Stage; Lectures on History of Music, and Scientific Musical subjects. Compositions by Students performed at the Conservatory Concerts.

The Degrees of Bachelor of Music (B.M.), Master of Music (M.M.), and Doctor of Music (Mus. Doc.), granted.

☞ For Particulars address

Dr. E. EBERHARD, President,
142, West 23rd St., New York.

Digitized by Google

NEW ENGLAND CONSERVATORY OF MUSIC

Founded by DR. EBEN TOURJEE.

Director, - - - - CARL FAELTEN.

THE LEADING CONSERVATORY OF AMERICA.

MUSIC.—In all Branches, Instrumental and Vocal, Technical and Theoretical.

ELOCUTION.—Including Oratory, Dramatic and Lyric Action, Physical Culture, and Fencing.

LANGUAGES.—Courses in French, German, and Italian Language and Literature, and a Special Course iu Italian Language preparatory for Vocal Students, also in English Literature.

FINE ARTS.—Courses in Drawing and Painting, Artistic Anatomy, Perspective, Decorative Art, and Sculpture.

TUNING.—Courses in Piano and Organ Construction, Tuning, and Repairing, with Musical Acoustics relative to the subject.

The COURSES OF STUDY insure a Musical Education of a broad and comprehensive nature.

The FACULTY have been chosen with reference not only to their standing as Artists, but also with regard to their ability as Teachers of the highest excellence.

TEACHERS OF WIND INSTRUMENTS are selected from among the Members of the Boston Symphony Orchestra.

The Conservatory provides for its Students the valuable COLLATERAL ADVANTAGES OF PUPILS' RECITALS BOTH IN MUSIC AND ELOCUTION, FACULTY CONCERTS, LECTURES ON THEORY AND HISTORY OF MUSIC, ORCHESTRAL REHEARSALS, LIBRARY, GYMNASIUM, ETC., all without extra expense.

The Conservatory Home furnishes excellent accommodations for 400 Lady Students, under the direct superintendence of an experienced Preceptress, a successful Physician, and an able corps of assistants. The Building is equipped with electric lights, steam heat, fire escapes, and every modern improvement.

School Year, SEPTEMBER to JUNE.

PUPILS ADMITTED AT ANY TIME.

For Prospectus, giving full information, write to

FRANK W. HALE, General Manager,

FRANKLIN SQUARE, Boston, MASS.

Digitized by Google

THE

Mason & Hamlin

PIANOFORTES

Represent the same Highest Standard of excellence which has achieved a reputation for the Mason and Hamlin Organ as the

Standard of the World.

These Instruments have been supplied to

Franz Liszt,	Walter Damrosch,	Dr. William Mason,
Wm. H. Sherwood,	Anton Seidl,	Mrs. H. H. A. Beach
Charles Gounod,	J. K. Paine,	S. B. Whitney,
C. Saint-Saens,	X. Scharwenka,	B. J. Lang,
Edouard Baptiste,	Adelina Patti,	Annie Louise Carey,
Theodore Thomas,	Sir Arthur Sullivan,	Italo Campanini,
Emil Paur,	Dr. Stainer,	Alex. Guilmant,
Arthur Nikisch,	G. W. Chadwick,	Martinus Sieveking,

AND MANY OTHERS.

HIGHEST HONORS

At all Great World's Expositions wherever exhibited since and including that of Paris, 1867.

Mason & Hamlin

BOSTON. NEW YORK. CHICAGO. KANSAS CITY.

Digitized by Google

Things to Think About.

THERE'S lots of religion in a beefsteak, if you give it to the right man at the right time.—*Jerry McAuley.*

There is always hope in a man who actually and earnestly works. In idleness alone is there perpetual despair.—*Carlyle.*

Since I cannot govern my tongue, though within my own teeth, how can I hope to govern the tongues of others?—*Franklin.*

People seem not to see that their opinion of the world is also a confession of character. We can only see what we are, and if we misbehave, we suspect others.—*Emerson.*

If wrinkles must be written on our brows, let them not be written on the heart. The spirit should never grow old.—*Jas. A. Garfield.*

Get the man who encourages the liquor traffic out of your churches. We want clean hands to carry the pure Gospel from the churches. We want the church right, and then we will have power with God and man.—*D. L Moody.*

Mr. Mitchell says, "Just pause a minute as you read, and see if you can recall a single individual among all your acquaintances who ever made a competency—and held on to it—by gambling. Did you ever know one habitual gambler, no matter whether he gambled with dice, cards: horses, or dabbled in stock margins, who died leaving his family, if he had one, in comfortable circumstances? And don't you know scores of men who have squandered fortunes and let themselves down to the gutter's level, victims of that insatiable monster—'luck?'"—*H. E. Mitchell*, in *Secret of Success.*

The Virgil Practice Clavier.

☞ **The only perfect ally of the piano for teaching and practice.**

A power in the Mastery of all Technical Difficulties and in Memorizing Pieces.

Used and Recommended by the greatest Artists and Teachers.

Claviers Rented at a Distance with privilege of purchase.

☞ WRITE FOR RENTAL PURCHASE PLAN. ☜

Special prices to teachers on instruments for their own use
New illustrated and descriptive Catalogue and professional opinions sent free on application.

VIRGIL PRACTICE CLAVIER CO.

26 W. 15th St., New York.

Digitized by Google

WISSNER

PIANOS

HIGH GRADE

MODERATE PRICE

AN UNEXAMPLED SUCCESS

The WISSNER UPRIGHT PIANO is the result of many years' careful study and experiment, working to one certain end—namely, the production, at a moderate price, of an instrument which in

SWEETNESS AND VOLUME OF TONE,

ENDURANCE OF TONE UNDER HARD USAGE

AND **CAPACITY FOR STANDING IN TUNE**

is equal to the pianos of any makers, not excepting those which are sold at the highest prices. The Wissner Upright Piano is not a mere commodity, but a MUSICAL INSTRUMENT, with a sensitiveness which responds to the requirements of the most exacting artist.

FACTORY AND WAREROOMS:

294, 296, 298 and 302 Fulton St., Brooklyn, N. Y.

Digitized by Google

ADELINA PATTI
AND
THE KIMBALL PIANOS

W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti Nicolini

W. W. KIMBALL CO.
WAREROOMS, KIMBALL HALL.
WABASH AVE. NEAR JACKSON ST.

Digitized by Google

IN BIG LUCK IS OSCAR G. MURRAY.

EVERYBODY who knows Oscar G. Murray is aware that he is game to the backbone. The following incident shows how nervy he is and his exceptional judgment regarding railroad properties. About a month ago Mr. Murray was host at a dinner given at the St. Nicholas. There were six gentlemen present, including Mr. Murray, One of the guests was Mr. Seymour, a prominent Chicago manufacturer. After the wine had passed around pretty freely a discussion arose as to the best railroad to travel over from Cincinnati to the East. The principals in the discussion were Mr. Seymour and Mr. Murray. Both of the gentlemen expressed very decided opinions, and the result of the heated argument was that they decided to back their opinions to the extent of $5,000 each.

Three days after the dinner they met by appointment at the Grand Hotel, and Mr. Murray posted a certified check on the Merchants' National Bank for $5,000, and Mr. Seymour put up a certified check for a like amount on a Chicago Bank. An attache of the Grand Hotel was agreed upon as stakeholder. Under the terms of the agreement the stakeholders named Mr. Morrisey, of Mt. Auburn, and Mr. Lafer, of Avondale, judges, and these two gentlemen selected Dr. Cox, of Fourth Street, as the third judge.

The judges were to actually make trips over the five lines between here and New York under the terms of the wager, and their railroad fares, sleeping-car fares and hotel bills---in fact, all expenses were to be paid by the winner. The vote of any two judges in favor of any one line was to decide the bet. If two of the judges did not agree on any one line then the bet was to be considered a draw. Another condition of the wager was that the principals to the wager were not to know who the judges were, nor were the judges to be informed as to who the men were who made the wager.

The points to be considered by the judges in arriving at a decision were---smoothness of track, maintenance of schedule time, superiority of passenger coaches, sleeping car and dining car equipment and service, picturesqueness of scenery along the route, and salubriousness of climate of country traversed. The judges made their last trip during the past week, and on Thursday rendered their decision to the stakeholder, and by a unanimous vote awarded the palm of superiority on all the points to the Chesapeake and Ohio Road. This was the line Mr. Murray had backed, and last Saturday the stakeholder, turned over the $10,000 to Mr. Murray, who, after paying all the expenses of the judges, found that he had profited by the wagner just $4,560.---*Cincinnati Tribune, March 2d, 1894.*

Digitized by Google

TUTOR.

—o—o—

DURING the fall and winter of '94, a former WELLESLEY Student, resident in Chicago, will take a limited number of Pupils (singly or in classes) in Elementary or College branches. Lessons at Pupil's or Teacher's hours as most convenient to students.

Address: "Tutor," care MUSIC, 1402, Auditorium Tower, Chicago.

PATENTS

Promptly secured. Trade-Marks, Copyrights and Labels registered. Twenty-five years experience. We report whether patent can be secured or not, free of charge. Our fee not due until patent is allowed. 32 page Book Free. H. B. WILLSON & CO., Attorneys at Law, Opp. U. S. Pat. Office. WASHINGTON, D.C.

Nearly 60,000 Sold!

Pease Piano Co.,

316 to 322 W. 43d St. N.Y.

46 Jackson St. Chicago,

PIANOS — THE WORLD RENOWNED — PIANOS

Finest Tone, Best Work and Materials.

EMERSON

Sold and Rented, Moderate Prices, Easy Terms.

BOSTON. NEW YOR. CHICAGO.

Established 1849.

The **EMERSON PIANOS** have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them into more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and and has grown and prospered, until it stands to-day among the

Largest and most Successful

piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

☞ Several bargains in pianos slightly used.

Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

Digitized by Google

PUBLISHED BY G. SCHIRMER, NEW YORK.

ANTHOLOGY OF ITALIAN SONG.

OF THE

Seventeenth and Eighteenth Centuries.

PRICE, PAPER, $1.00; CLOTH, $2.00.

Vol. 290 of Schirmer's Library.

List of Composers.

BONONCINI	JOMELLI	PERGOLESI
CALDARA	LEGRENZI	PICCINI
CARISSIMI	LOTTI	A. SCARLATTI
CESTI	MARCELLO	D. SCARLATTI
GLUCK	MARTINI	TRAETTA
HANDEL	PAISIELLO	VIVALDI

This Volume contains 29 numbers by 18 different representative Composers, sketches of whose careers are prefixed to the collection; the original Italian Poems are accompanied by English translations. Some of the best known among these delightful airs are "Vittoria, vittoria !" "Nel cor piu non mi sento," "Stizzoso, mio stizzoso" from LA SERVA PADRONA, "Pur dicesti," and "Un certo non so che."

☞ A Catalogue of SCHIRMER'S LIBRARY OF MUSICAL CLASSICS will be sent on application.

For Sale by all Music Dealers.

Special Announcement.

The Publishers of MUSIC are happy to announce that an ELEGANT BINDER has been manufactured for them by the NATIONAL BINDER COMPANY, BOSTON, accommodating six copies of thé Magazine.

This Binder is so arranged that in a moment copies may be inserted, one or more at a time, and as easily removed, at pleasure.

It is in two styles, namely:

CLOTH, AT **55c.**

HALF MOROCCO, AT **65c.**

Postage, 15c. additional for each.

Address:

MUSIC MAGAZIME PUBLISHING CO.,

1402-5, Auditorium Tower, CHICAGO.

Digitized by Google

The Wonderful Weber Tone
ound ONLY in
the Weber Piano
JUL 22 1959 MUSIC

VOL. VI. NO. 6.

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR.

OCTOBER. 1894.

FRONTISPIECE. "Good Friday Spell", from Parsifal.
Music and Nutrition. 559. E. B. PERRY.
The Music of the Psalms. 568. NAPHTALI HERZ IMBER.
A Music Student's Letters. Fifth Batch. 589. E. WORTHINGTON.
Bayreuth. I. 594. WILLIAM MORTON PAYNE.
Bayreuth. 606. MODE WINEMAN.
The Violet and the Violin. M. HILDS.
Voice Training. 620. ELIZABETH S. EVANS.
Key Notes. (Poem). 624. FRANK RIVERS SINGLETON.
Gounod as an Author of Sacred Music. 625. G. TEBALDINI.
A Foreign Letter. 631. F. E. MATHEWS.
A New Orchestra. 638.
A Letter to Teachers 740. EDITH C. MATHEWS.

MUSIC MAGAZINE PUBLISHING COMPANY,
CHICAGO: 1402-5, AUDITORIUM TOWER.
Single Numbers 25 Cts.
Yearly Subscription $3.00.
NEW YORK, PARIS, AND LONDON: BRENTANO'S
Entered at the Chicago post-office as second-class matter.

ESTABLISHED 25 YEARS
Briggs Piano Co., 821, Albany st., Boston, Mass.
Bilby. Old Instruments taken in exchange.
CHICAGO MUSIC COLLEGE
CENTRAL MUSIC HALL, CHICAGO
ESTABLISHED
All Branches of Music and Dramatic Art.
Catalog free.
Dr. F. Ziegfeld
KNABE PIANOS
Unequalled in Tone, Touch, Workmanship, and Durability.
Warerooms:
148 Fifth Avenue, near 20th St., New York; 22 and 24 E. Baltimore St., Baltimore; Washington, 817 Market Space; Chicago, Lyon & Healy, State & Monroe Streets.
Digitized by Google

Do you like Mandolin Music?
If so, you will be charmed with the

Plectra-phone.

This is a newly-patented attachment for the piano, producing all the delightful effects of a mandolin. It can be attached only to

The EVERETT PIANO.

We are prepared to exchange Everett Pianos containing this and other valuable patents on pianos of other makes. For particulars address

The JOHN CHURCH COMPANY

Cincinnati. Chicago.

The Plectra-phone can be added to any Upright Everett Piano.

Digitized by Google

BULLETIN.

The present number of *Music*, while no less interesting than the last, is somewhat broader in its scope.

Mr. Baxter Perry's *Music.* and *Nutrition* is an earnest discussion of one of the most fandamentally important themes of the time.

Closely related to Heredity and Sociology, it has an important bearing upon the problem of morals and of the kind of people who are to be the citizens of the next generation.

Music and the Psalms, by the Oriental Scholar, Mr. Naphtali Herz Imber, will attract the attention of widely different classes of people—lovers of the Bible, of Music, and of Arabian and Chaldaic literature. The Music Student's Letters are interesting as ever. Mr. Wm. Morton Payne's and Mr. Mode Wineman's Bayreuth are upon a familiar but even increasingly interesting subject.

Violet and the Violin will be thought by many one of the best and the most charming, "love stories" that *Music* has printed for a long time.

Signor Tebaldini's criticism of M. Gounod as an Author of Sacred Music will appear to some too severe—and to others mercilessly frank and true.

Elizabeth S. Evan's Voice Training, written from her home at lovely Montreux, upon the shores of Lac Leman, is upon a theme which will be discussed yet more fully by well known writers in early numbers of *Music.* In this connection it is significant that able papers have been received at this office within a few days past from two well known experts in widely different parts of the country upon the crying need that vocalists view their work from an *elocutionary*—and not merely a musical—standpoint.

The present issue completes the Sixth Volume, and the third year, of *Music.*

The long and steadily increasing list of great Libraries, Universities and similar Institutions which have ordered, or

Digitized by Google

are ordering, complete files of *Music* for reference attests the public appreciation of the range and serious character of the papers and essays herein preserved.

We are hardly less thankful to note the increasing evidence we have of the helpful character of *Music* to the average teacher in the smaller towns, and to music lovers generally.

Our steadily increasing advertising columns speak for themselves.

The management deeply regrets that a lot of most interesting Bric-a-brac from the absent, but revivified, Editor was so delayed upon the Atlantic as to reach us only as our last form is closing.

But of course this means "a double portion" of editorial for next issue.

Before that time the Editor will be again in his sanctum.

CLUB RATES.

MUSIC, One Year with Etude $3,50
MUSIC, with Mathews' "Popular History of Music"..... $3.50
MUSIC, with "The Cosmopolitan" $3.75
MUSIC, and Littell's Living Age $9.50

Address—

MUSIC MAGAZINE PUBLISHING CO.,
1402-5, The Auditorium,
CHICAGO

Digitized by Google

Digitized by Google

THE "GOOD FRIDAY SPELL," FROM PARSIFAL
MARY MAGDALENE AND THE SAVIOUR.

Digitized by Google

MUSIC.

OCTOBER, 1894.

MUSIC AND NUTRITION.

FEW persons apparently are aware how intimate and indisseverable is the connection between the nourishment taken into the human system in the shape of food and air, and every form of physical and mental activity. The higher we consider ourselves in the scale of civilization, the more completely and culpably we ignore the simple fundamental fact that we must not only eat to live, but eat properly to live with comfort and work with success. The prize-fighter, the professional athlete, even the students in a college crew training for a race, recognize the necessity of dieting carefully to attain the best results; but the thinker, the student, the professional brain-worker, who must depend, not upon his body, but upon his mental faculties and condition, for the amount and quality of his achievements, seems to fancy that it makes no difference whether he ever oils or repairs his mental machinery or not; or rather he rarely stops to think about it at all.

The Americans as a race are in imminent danger of becoming extinct, mainly from this cause, and a really healthy man or woman is a well-nigh obsolete phenomenon. Why? Because for generations we have been starving ourselves on starch and sugar. We are a race of brain and nerve workers. Our climate, our constitutions, our occupations, our ambitions, tax us in this direction as no other nation is taxed, while each successive generation comes into

 (Copyright.)

Digitized by Google

the world with nervous system more impaired and debilitated than the last. There can be but one natural and inevitable outcome to this state of affairs, unless we seek and find salvation in some radical means of cure.

Starch supplies to the system absolutely nothing but a poor, useless quality of fat. Sugar affords heat principally, and in moderate quantities is beneficial, especially in cold weather. But neither contains one particle of suitable nourishment for the brain or nerves so constantly and mercilessly drawn upon. The result, of course, is an alarmingly rapid increase in insanity, paralysis, nervous prostration, and the like ills, for which we abuse the inscrutable ways of Providence; not to mention such trifles as dyspepsia, hysteria, and nervous irritability, for which we are inclined to abuse each other, and on which we Americans seem to have a colossal monopoly.

What are the chief articles of food on the average private table throughout the length and breadth of our land? First, white flour, in its manifold preparations, from which nearly every element but starch has been carefully extracted by a patent process, to secure extra whiteness and lightness, thus gratifying the eyes of our fastidious housekeepers. Second, potatoes, which in their best estate are nine tenths starch and water. True, meat is served once, perhaps twice every day, but far too often it is poor in quality and badly cooked, and is helped and partaken of sparingly, for the sake of economy or for forms's sake, to make room for the pastries and sweets which are to follow. A lemon pie two inches thick will atone to most families for the poorest most unsubstantial preceding courses, beside having the extra advantage of spoiling the digestion and by consequence the appetite.

It is safe to assert that two thirds, by actual weight, of all the food taken into the system by our country-men, consists of white flour and potatoes, consequently little but starch, and hence of no value; while the remaining one third must supply all the demands, numerous and diverse, of our active bodies and brains, and is naturally found too meagre

Digitized by Google

in quantity. If we wish to test the effect of a starch diet upon the human organism, we have only to look at the many Chinamen in our country, whose main staple of food is rice, a grain which even in its unimpaired natural state consists almost exclusively of starch, and note their low stature, poor physical development and mental inferiority.

If a prevalence of starchy foods is the rule in the private family, it is still more pronounced in our poor-grade boarding houses and boarding schools. Vanity and false economy combine to strengthen the pernicious custom. Whole grains, in the form of mush or coarse dark bread, are not considered genteel, and are not tempting to our cloyed and perverted appetites; and good meats are expensive as well as difficult to obtain in many smaller places. Future patronage of the doctor and the apothecary is considered cheaper and more convenient than immediate attention and outlay along the line of prevention. And so we go on breaking down, in our student years or in later business and professional labors, not because we are overworked half so much as because we are underfed. Most of us know the fact, but few pause to enquire the reason, that Americans when brought into close and rigid competition with Germans, find the latter possess more strength, more endurance, more power of application and more physical vigor than themselves, so that in spite of our natural talents and fine mental endowments, they, as a rule, excel us as students, thinkers and artists. In my opinion the main cause of this is to be found in the difference of diet. We will leave out of consideration the upper classes in Germany, on whose tables the fine soups and roasts of *Ochsenfleisch*, a quality of beef superior to anything to be found in our markets, figure so largely; and enquire into the bill of fare of the poorer classes and peasants. Black bread, sausage, cheese, onions and cabbage, which though hard of digestion is highly nutritious, form main staples of their diet. They rarely taste a bit of white bread, and I never knew a German family of any grade of society on whose table potatoes appeared daily. Fastidious Americans

Digitized by Google

elevate their noses at the Germans' vulgar and plebian taste in food, but it tells in their favor when it makes of them harder students, closer thinkers and more learned savants than ourselves; and reluctant as we may be to own it, endows them as surely with superior emotional and artistic capacity.

How rarely we hear of a German student breaking down in his university course, severe as their standards are! Or of a professional man of that nation incapacitated in his prime by nervous prostration! Furthermore I would ask how many persons ever noticed that our own musical students give out in health so rarely in Germany, in comparison to the numerous instances in the schools and cities of our own land; though they go to that country solely for study, and apply themselves as a rule while there more rigidly than before or afterward, with a view to economizing time and money. I believe this difference is very largely due to the fact that while in Germany they are obliged to do as the Germans do, and partake of their more nutritious and strengthening fare. They generally complain, with more or less bitterness, of the table; for they miss the home-made pies, cake, doughnuts and delicate white bread, and must eat largely perforce of black bread, *Ochsenfleisch*, and a large variety of succulent vegetables, to the partial exclusion of the beloved potato. In consequence, they do more work, make more progress, and feel more enthusiasm, than at any other period of their lives.

Brain and nerves, on which we Americans are making such continual and exorbitant demands, are not properly and sufficiently nourished by our national diet to support the rapid waste. We need the phosphates and nitrates, the albuminoids and the hydro-carbons, so generously provided by Nature in the whole cereals, in beef, eggs and milk, and many kinds of fruit, to supply the wasted nervous and muscular tissue, to renew the worn-out cells of the brain, and furnish us with the requisite working material; just as certainly as the locomotive engine needs coal to generate the steam which is its motive power. Fancy trying to run

Digitized by Google

a locomotive up grade at high speed, with no fuel but gilt-edged note paper, because that looks better and is neater to handle than the ordinary anthracite! Yet that would be precisely like what we have been trying to do, to run our physical machinery at high pressure without proper fuel to generate vital energy.

We may theorize and rhapsodize as much as we please about pure spirituality, abstract intelligence, impersonal emotions and mind's independence of matter. The fact remains that all these things are directly dependent upon physical conditions for their slightest manifestation, if not for their very existence. Granting for the sake of argument, that we all agree on the hypothesis that a spiritual *ego* exists within, but distinct from, the animal body, a question which I will not stop here to discuss, we must with equal unanimity admit that this *ego* can only receive and convey impressions, or in any way influence or be influenced by its outward evironment through the aid of the body; and that its ability to act, or even to conceive, is wholly dependent upon the greater or lesser efficiency of the body in rendering such aid. The first, most indispensable essential of this efficiency is nervous force, vitality, energy—call it what you will—that which impels and controls our every action. That is the motive power which guides and energizes alike the sword and the pen. That alone it is which prompts and renders possible first impulse, then effort, then achievement; and the amount of this force at the disposal of each individual constitutes the sum of his working capacity, and can be to a large degree regulated by himself, if he recognizes and conforms to the conditions upon which it depends, and supplies his system with the elements from which it is generated; as surely as the electric current from the battery can be controlled by the intelligent use of proper chemicals in the cells. The human system can only obtain the necessary chemical elements wherewith to generate this much-needed nervous force from pure air and from certain articles of food, which have been carefully tabulated by chemists, according to the per-

Digitized by Google

centage of valuable properties contained in each, and may be referred to at will. For the unscientific it is surely easy to remember that these elements are chiefly contained in meat, fish, butter, eggs, milk and the whole cereals, before they have been tampered with by modern milling processes. Upon the daily supply of these elements our nervous energy, that is to say, our working capacity, directly depends.

No vocation in my opinion makes such intense and incessant demands upon the nervous organism, as does the study or profession of music. Yet how few ever give a thought to the means of strengthening and maintaining it, either for themselves or pupils under their charge. Those familiar with the usual boarding-school fare, and at the same time with the physical necessities of protracted music study, can only wonder that the proportion of students who are obliged to give up before completing their course, or who are immediately prostrated at its close, is not even larger than we find it, deplorably frequent as such cases are.

I want to cry out against the starvation diet prevailing in too many of the schools and colleges where our young people are being educated; starvation, not in the amount of food provided, nor in the number of pleasing and palatable dishes, but actual starvation, as I have explained above, of the very organs and functions which are most taxed by a life of study. It is well known to all who are posted on the subject, and their number is daily increasing, that the institution which dismisses a large number of broken-down students, and turns out a large number of invalid graduates, is not the institution where the required standards are lofty and exacting so much as the one which, from ignorance or parsimony, fails to provide its patrons with sufficient nourishment upon which they can do their work without exhaustion and collapse. It is frequently urged, as an example of the healthful effects of a boarding-school regime, that young girls, after a sojourn at some educational institution, almost invariably gain in flesh.

Digitized by Google

Very true: for the simple reason that they have subsisted principally upon starch, which is productive of little else. The general health and strength will be found by the home friends, who are gratified and deceived by the apparent improvement, to be by no means in a corresponding condition. A marked loss of animation, energy and endurance is frequently observed; and the system is in just the state for any disease to which the young person is by circumstances or constitution exposed, to fasten upon. Indeed, as we have all often noticed, the supply of nervous force is very apt to be in inverse ratio to the supply of fat.

I have a word to say to students also. If you are stinted for means for your musical education, never economize by a cheap and poor boarding place, not even to save money for lessons of a renowned and expensive instructor. It is the most "penny wise and pound foolish" of policies. Of what use are lessons for which you pay and which are worth five dollars apiece, if you have undermined your power to profit by any instruction, lessened your working capacity and lost your health? A few practical suggestions in regard to details may reach some students who are in need of them. First, study yourself and your diet carefully and intelligently, and find out what manner and amount of food keeps you in best condition to do your work; then make every consideration of economy, convenience, courtesy and appetite bend to it. Fortunately many of our schools are situated in small towns and villages where milk and eggs are plenty and cheap. Boarding house fare could scarcely be so poor that a quart or two of milk a day would not render it ample. A small kerosene or gasoline stove in the student's room will enable him to boil eggs, which contain more nutriment for brain and nerves to the bulk than any other form of food, and which can be broken into a glass and eaten with a pinch of salt once or twice a day if necessary. A little Liebig's extract of beef, in a cup of boiling water, will also be found of marked assistance when the nutriment has not been sufficient for the day's work. When a student finds that the dinner be-

Digitized by Google

fore him is not calculated to afford him sufficient strength for the afternoon's practice or study, let him not fill up on white bread, or deaden a healthy appetite with sweets, which will tax his digestion without making any addition to his working capacity; but let him eat sparingly and resort to his basket of eggs immediately on returning to his room. Let him forbear however from attempting to "board himself" to save expense, by depending entirely on his own culinary efforts; for the system needs a wide variety of foods, and while one may judiciously reinforce his bill of fare along a certain line in which it is deficient, without much time or effort, he cannot satisfactorily supply three entire meals a day, while his appetite would become sated with the few dishes he could prepare, and the general health suffer.

In no case let the student have recourse to stimulants, either continually or occasionally, to afford the needed energy and vital power; not even such comparatively innocent ones as tea and coffee, still less any form of alcohol or drugs. Aside from all graver considerations, such a course will defeat your own object, for it is exactly like putting a whip on a tired horse, or a strong draft on a furnace which lacks fuel, and the apparent temporary gain is inevitably paid for thrice over in the future.

We often hear it said, and with too much truth, that the habit of strong drink is unusually prevalent among musicians, and it is not seldom insinuated that the reason is to be found in a natural leaning of the artistic temperament toward vice. Never was a grosser injustice done. I fully believe that the main cause why so many musicians injure or ruin themselves by the use of alcohol, is that the nervous system, debilitated by the excessive drains upon it in this profession, and unsustained by proper nourishment, cries out for help, and appears to find it for the moment in alcoholic stimulants. And so too many form the habit of stimulating instead of feeding the nerves, to enable them to get through a severe course of duties, or to make a spurt for some specially taxing occasion. It is pitiful, as well as

Digitized by Google

shocking, to hear the remark, as I have done more than once, from some overworked and underfed teacher or pupil, "I could not get through my work without my six grains of quinine a day:" or "By noon my strength and vitality are quite exhausted. I can only hold out through the afternoon by taking a couple of strong cups of coffee on an almost empty stomach." In what condition is a system so racked and exhausted for the fearful struggles, hardships and sorrows of mature life?

Let the general health be kept in prime condition, and the nervous waste supplied by the proper amount and kind of nourishment, and there will be, except in abnormal and diseased instances, no need and no craving for stimulants, alcoholic or otherwise. It should be the study of every conscientious housekeeper and every matron of a large establishment, to become familiar with and provide daily the light, wholesome, nutritious foods which our sensitive, over-wrought organisms require, not only from the standpoint of comfort but from that of the mental capacity and activities of those dependent upon her in this respect. For it must be remembered that digestion is a purely nervous function and every ounce of vital or nervous force needlessly expended upon it must be subtracted from the limited capital possessed by each individual.

If we would think less about how things look and taste, and more about how to get the maximum of nourishment with the minimum of wasted energy in digestion, we should not only be healthier and happier, but more capable and more successful; we should have fewer hours of depression and weary languor, of sluggish mental action and emotional stagnation; and we should neither break down and surrender in the grim battle of life, nor be driven to the apothecary or the dram-shop to reinforce our flagging energy and shattered nerves.

EDWARD BAXTER PERRY.

Digitized by Google

THE MUSIC OF THE PSALMS.

A CULTURE HISTORICAL STUDY IN MUSICAL EVOLUTION.

PROEM.

IF the beaver was the mentor of primitive humanity in architecture, teaching Mr. Adam how to construct a home *á la model* outlined by the fourlegged little professor, a construction known by the name of "pale building," then the nightingale was the first professor in nature's college of music, teaching primitive man how to sing and to render his supplications to the Unseen in unspeakable expressions, in the thrill of Music. The primitive man, who was at that time a tenant in nature's big palace, the primitive forest, dwelt as the neighbor of the birds. There in nature's music hall he had noticed that every morning when father Sol opened his golden window in the east, a cheerful thrill went through the air, and the little birds were cheering and greeting the rising sun with music in the air. That salutation, the primitive man thought, was a pleasant attribute to Him, whom he, the primitive man, in his simplicity worshipped as God, Creator, the Sun. He also began to cheer the rising sun, the revealing God, in that way of singing which he was being taught by Madam Nightingale. Here we see how music was the first to inspire the stupid brains of man to look on high, the pointing him to a higher and nobler life. The sun was worshipped as God, and the first inspiring, divine thought of mankind was music. Music is the mother of religion, and the grandmother of civilization. It is curious to note how that prehistoric relic of musical evolution is entombed in the language of the ancients, in the Chaldean and Hebrew

Digitized by Google

tongue. Bird is in both languages *Zipor*, while the term for morning is *Zepar;* so that morning and bird are identical according to the conception of the prehistoric man, and here we find the keynote to the above outline in musical evolution. We also find in heraldic emblems the account of how music was taught to man. The birds, from the little swallow to the monster eagle, were taken up as protectors by the various tribes of humanity's family. When the *goat* was worshipped as a deity they applied to him the term *Zepar*, the name of both the birds and morning. When the ox was worshipped they called him *Shir*, which also means a song. Music was the divine revealer long ere God chose to reveal himself otherwise. Music runs like a thread through all the ages and the dispensations, as a connecting link between God and man. A religion without music has ever been no religion, and the Chaldeans, who were star-worshippers in the third dispensation, thought of the singing stars as gentleman Adam thought of the singing birds. Job says "the morning stars are singing, and the sons of God jollify." Job was a Chaldean, and probably a star-worshipper, who through supplication was converted to Jehovah's cult.

Primitive Hebrew Music.

The Hebrew term for Music is *Shir*, in Arabic *Shair;* it means also *line*, *wall* and *sight*. All these three originate from one conception, *even*, which is the most marked in music, the rhythmic array of sentences, stanzas, and the gradual raising of the voice. Indeed music marshalled the nations on the road of marching civilization, officered the soldiers in battle array, and gradually lifted mankind up on the progressive way of life. A primitive lawgiver needed not to be armed with occult power in order to bring the people into submission; a singing bird nestling in his breast was the best testimony of his divine inspiration. And a singer was the lawgiver. On that ground, Moses, being a stutterer, was afraid that the Hebrews might not listen to him. Mohammed's success can be ascribed to his poetical

Digitized by Google

book, the *Koran*, which is written in the rhythmic line of Arabic poems. The sentences in it are called *sura*, denoting long lines. The primitive rhythmic rule was very simple, more calculated as to the number of words than to the harmony of sounds; hence the brevity of the sentences. The Bible is written and composed on the same principle of music; and even classic Arabic and Hebrew, no matter of what subject they treat, are written and must be read in a musical strain. If a philosopher wants to impress an oriental with his philosophy, he must see to it that his arguments appeal to the ear, rather than to the common sense of the listener. The Five Books of Moses are written in a poetical scale, but only a few chapters deserve the name of poetical touch. These are, the dialogue of Lemech with his wives, the parting blessings of the patriarch Jacob, the song of Moses, and his farewell address. This latter, or last, chapter is the gem of primitive Hebrew poems; in which the lines are arranged metrically, corresponding each to the other, in a harmonious, melodic, sound, needing no instrument to execute it. The meter of these stanzas is arranged in such a regular line, that we are tempted to believe that they already had written or unwritten musical laws. But the fact is, that musical notes and regulations were brought into effect under King David, and were made laws under the composers, Asaph, Heman and the Sons of Korah. The Bible, or the Five Books of Moses have musical notes besides their reading punctuations. On the Sabbath and on holy days the portion for the week is read in the synagogue, and the "reading" has a special musical tenor, according to the musical notes. It is more of a peculiar accent of a peculiar nation than of a musical aspect, as the same tenor sounds from Genesis to the end of the last verse of the last chapter of the Five Books, with the exception of the few poetical pieces in them. Again, the portion of the prophets which is read after that of the Pentateuch has a marked national air, and a peculiar musical touch worthy to give it a place in a celebrated concert.

Digitized by Google

The Temple as a Musical College.

The Hebrews, to the time of the first century A. C., had no religion, as we understand the term religion—that which links us to the spiritual life. That link is a missing one in the Mosaic cult, and the so-called ancient Hebrew religion was nothing but a mere social, civic array of laws. It may at first look appear strange, how a whole nation without a cheerful outlook into eternity, could exist without a religion in the midst of an idealistic pagandom. But considering it carefully, we will find that the ancient Hebrews had the most noble religion, the religion of music. Indeed, only the wordless, the unspeakable, but rich-in-expression, tongue of music is able to answer the riddles of life in such a consoling and satisfactory manner. For only music is able to speak to the inner spirit in its own language, whose words are expressions, and whose arguments are feelings. Only on the wings of music can we best make the flight to unseen space; and music is the only medium through which our astral body goes out from its clay prison and walks among the Celestials, in the realm of the ethereal universe. Music is the language spoken by the angels. Such a religion was given to the ancient Hebrews by Moses. They had not an Aristotle to utilize the universe by his philosophy, but they had Heman and Asaph, the great composers of the Psalms, who have brought us in touch with that hidden force of life, to feel in our nerves the divine current. They had no Alexander, to weep at having no more worlds to conquer, but they had a King David, who wept at seeing his own nothingness, when his spirit was carried away on the wings of music, to see the grandeur of nature and the greatness of the Ruling Power. Those nations whose cradles were rocked to the soft sounds of music, as the Hebrews and the Greeks, were higher in civilization than the mighty Romans and Persians. Music was the Mosaic religion; hence there is, in the Pentateuch, no law regarding prayer, nor any hint about the nether-world or life hereafter. Those mysteries are revealed to us by the inspiration of music—our spiritual elevator. Music is indeed an elevator —whence its Hebrew term, *Shir*, meaning *song*, *wall*, and

Digitized by Google

elevation. The poets and singers were called *Meshorer*, as they were the elevators of the people. It is curious to note that most of the Hebrew leaders, even including women, were poets or singers—as Deborah, Miriam, and others. In order to establish a place where music could be cultivated, Moses ordered the building of the Temple, which was not, indeed, a place of worship, but merely a national college of music. And for that reason he prohibited the building of places of worship in any city, town, or village. (The building of synagogues and temples in modern Judaism is against the law of Moses). The charge of the college was given to the priests and Levites. But as the Hebrew music was in its infancy, and only three kinds of musical instruments were known at that time, (viz., the *shafer* or ramshorn, the *Taf* or clapper, and the *Chazozro* or flute), the Levites had not much to do, and to keep them from being idle, Moses made of them simple laborers, as Temple porters and carriers. As musical notes were unknown at that time, and instrumental playing uncultivated, we may regard the Mosaic music as the primitive evolution of the famous Hebrew national music.

The Father of Hebrew Music.

King David, to whom is ascribed the authorship of the Psalms, was more than a poet, singer, or artist, and deserves the title of "father of Hebrew music." Himself a gifted poet and composer, he was also a good organizer—a talent so seldom found in an idealistic nature. David was the first to uplift music as an art. He ordered that the Levites should no longer be porters and carriers, but only singers, and players of instruments. Four thousand singers were by him selected from the tribe of Levi to be devoted to music, and placed under the three famous drill-masters, Asaph, Heman, and Jeduten, who were the chief composers of the music of the Psalms. The elevation to that dignity was an immense step in the development of the divine art. Musical notes, and the invention of a variety of instruments, were the outcome of that elevation. (The orthodox Jew

Digitized by Google

will never listen to the strains of the organ, on the legendary ground that the organ was one of the numberless instruments of the Temple, which the Gentiles took wherewith to praise another god). But no matter how we must admire King David as a reformer and an organizer, we cannot forgive him for excluding, from that art which ennobles the heart and widens the feelings, the women, who, before his era, had shown a talent for it. The Rabbis have excluded the daughters of Abraham from the study of the law, designing their position at the loom, with the result that Jewish women are very ignorant in matters of their own history and religion. The excluding of women from the Musical College bore the same results. Jewish women have been tolerable *pianistes*, but very poor composers, and their hearts are void of any of that idealistic touch so marked in their Gentile sisters.

Well-organized, and equipped with various instruments, the choir of the Levites became a highly respected body, and the Temple became the hope of the nation, whither came the people for shelter or refuge, seeking consolation not from the oracle teller, but rather from the songs that flowed sweetly from the lips of Zion's singers. In the *Hebrew Standard*, of New York, last year (under the title In Centuries Gone By) the writer gave a brief outline of the service order of the priests in the Temple. To the readers of MUSIC he presents a sketch of the devotees of the muse, the Levites. When organizing that body, King David regulated and clearly defined their mission—that they should every morning thank and praise the Lord with songs and instruments. As the body had a membership of more than twenty-four thousand, they were divided into sections of two thousand each, each section to serve a month in the Temple. These sections were again divided into companies of five-hundred each, one of which served each week. The company for the week was called *Mishmor*, meaning *watch*, as the members of the company were compelled to watch at their posts, and to sleep in the basements of the Temple. The discipline was a rigid one. If the lord of the mansion (the

Digitized by Google

title of the Temple director) found, on his rounds, a Levite in a position not in harmony with the Temple regulations, he burned his clothes and beat his backbone with his club. Throughout Jerusalem when the people heard a cry in the night, coming from the Temple, they shook their heads in a pitying way, and said, Oh it is the cry of a poor son of Levi, who is now clubbed for not keeping the regulations. At sunrise, while the priests were preparing the morning sacrifice, arrayed in linen, the five hundred of the company, stood each at his *Dushan*, or stand, upon which lay the text with musical notes. The space alloted to the orchestra was in balconies, one over another like our galleries, in the shape of the half-moon, so that the drill-master might face them all alike. The companies were divided into small parties, of singers, cymbal players, etc.. When the signal was given, the drillmaster waved his little flag, and the music began to sound. The same was repeated at the Evening Offering. Every day had its selection from the Psalms, and the Talmud records that on the day of the destruction of the first Temple, which was on the ninth of the month *Ab*, (our August), when the Chaldeans entered the Temple, the Levites sang the last verse of the ninety-fourth Psalm,—"And he shall turn over them their sins, and in their wickedness he shall destroy, destroy them, God our Lord." "Curious," remarks the Talmud, "that on the same day of the same month the second Temple was destroyed; and when the Romans entered, the Zion singers were repeating the same verse of the same chapter." From that record we learn that each day had its chapter from the Psalms, so, as the Psalms served the nation for a calendar, we are not surprised to hear of the same chapter on the same day of the month, four centuries later. From the same record our modern concert singers might take a lesson—not to be disturbed by any noise. Think of the Levites singing at their posts while the Temple was in flames! Such an orchestra must have been a sublime amusement, as everything aided to stir up the audience into an awe of joy. Even the structure of

Digitized by Google

the Temple, with its splendid acoustic properties, helped to magnify that orchestral splendor. Voices were cultivated to a high degree. There was in the Temple, so says the Talmud, a man, by name Gebuni Ben Cherus, whose duty it was to call every morning: "Rise, ye priests, to your work, and ye Levites to your songs." Agrippa, that Jewish king who was by blood an Edomite, by heart a Roman, by external appearances a Jew, and in character an all round hypocrite, was once in Jericho, a distance of three miles (not English) when, hearing the crier's voice at this distance, he rewarded him! Another anecdote told of Hugras Ben Levi, the master of voice culture, is that when he began to sing the priests tumbled backward, from the powerful current of his voice! On festivals, such as Easter, Pentecost, and the Tent-feast, the Hallelujahs (as Psalms 114–119 inclusive) were on the program for the day. Those Psalms were very ancient, written and composed by unknown authors, and from their jovial, musical tenor can be taken as songs of national victory. How the College of Music affected the nation can be judged by the sentiments of the Talmud, which says that song is a labor which requites labor, and again, in a gnomic stanza;

"When heard is music's sound
All dance around,
The matron with gray hair
As the girl of seven fair."

King David will always live in memory as the father of Hebrew song. Should all else fall into oblivion, his immortal song will still resound through the realms of space.

The Psalms.

Homer and the Homeric heroes, are sleeping the long sleep and are seldom disturbed save by some old schoolmaster. Virgil is making much dust in the museums somewhere, in a forgotten corner known only to the librarian. Even the genius of Shakespeare appears mainly on the stage, and were it not for the aid that mimicry gives him, the living would hardly care for the great immortal. But King David

Digitized by Google

lives, and will live until the last man shall break down by the calamity of our perishable mortality. His Psalms are sung by our sweet little ones in the Sunday-schools, as well as by the pigtailed pagans in the far empire of China. No matter what creeds a religion decrees, the Psalms are counted among them. No matter what God or how many —if one or three—you worship, you can hardly approach Him, or them, without a salutation from the Psalms. Because the Psalms voice as no other literature does the spirit of worship, their melodic tongue is the language by which the individual spirit can most easily communicate with the Universal its inexpressible desires and wishes, a language understood by angels and seraphim—the sacred language of music. Such a music is the music of the Psalms, and what a variety! In them one finds the deep heart-breaking tones of a Beethoven, as well as the smooth, light, laughing, comic song of an Oppenbach; the silent, sweet whisper of love's longing, as well as the wild galloping Hallelujahs suggestive of Wagner's Walküre. In the Psalms is contained the music of the past, present and the future. What wonder, then, that their publisher and editor, King David, lives, and will live, in the grateful memories of the lovers of the best music!

Authors and Composers.

According to legend, the authors of the Psalms are Adam, Melchisedech, Moses, David, Asaph, Heman, Ethan, Jeduten, Abraham, and the sons of Korah. The historic authors and composers, besides the unknown writers, are six—David, Heman, Ethan, Asaph, Jeduten, Moses, and the sons of Korah. The chief writer seems to have been David. The oldest songs were the Hallelujahs, (Psalms 140—150 inclusive) and the latest additions, "On the Rivers of Babylon."

The Instruments.

The instruments were as follows: (1) Shoper, or ram's horn; (2) Nehel, or organ; (3) Ngoh, or love's harp, a harp similar to our banjo; (4) Taf, a clapper; (5) Kinor, a harp or psalter; (6) Chalil, or flute; (7) Minim, or Cimbal;

Digitized by Google

(8) Zilzal, a half drum, bordered with brass clappers; (9) Shiminith, an eight-stringed violin; (10) Gittith, a harp of Gath. Besides these national instruments we find in the Psalms others whose names indicate a paganistic orgin—as *Al Tashchath*, (mentioned four times, Ps. 57; 58; 59; and 75), an instrument used by the Arabs; *Ajeleth Hashachar*, (Psalm twenty two) the morning star; *Gazelle*, an instrument probably used by the Greeks; *Shushan Eduth*, (Psalm 60) "evidence of Shushan," a Persian instrument named out of respect for the Persians, as Shushan was the name of the Persian capitol; *Shoshanim* ("lilies") an instrument made in the shape of lilies.

Peculiarities.

With the exception of those chapters whose writers and composers are unknown, the first verse of every chapter contains instruction to the drillmaster as to what instrument to employ, as well as the name of the author of the text and of the music. The drill-master is called *Lamnazeiach*, and that word is in most chapters the first in the first verse. The word *Shir* at the beginning of a chapter, told the drill-master that the chapter was to be sung without instrumental accompaniment. Such chapters are brief, as Ps. 70, with short sentences. Prominent among them are the fifteen Songs of Degrees, which were sung by the Levites going up the fifteen degrees (or stairs) to their stands, a song to each degree. These songs are distinguished by their brevity, and are without instruction to the drill-master, owing to their well-known popular national air. If the word *mismor* occurs at the beginning of a chapter, the chapter is for both voice and instruments. The word *maschil* (mentioned ten times, Ps. 32; 42; 52; 53; 54; 55; 74; 78; 88; 89) means meditation—as about the historic events of the nation at large, or about man's own individual nothingness. In the former theme the song assumes more of a musical recitative, as in Psalm eighty-nine. Hence its first verse is simply marked, "*Maschil Iton Esrachi.*" Among the simple recitatives we may place Psalm one hundred and nineteen, famous for

Digitized by Google

its alphabetic meter. The individual meditations are composed corresponding to their texts. Sometimes the first verse of the chapter contains detailed instruction, as in Psalm eighty eight, which reads as follows: "*Shi mismor l' b 'nai Korah, Lamnazeiah al mahalath leanoth maschil l' Heman Esrachi.*" Rendered into English it reads: Song for voice and instruments, to the sons of Korah (as composers) to the drill-master, the flute, low tones, to Heman the Ezrahite (textwriter). The word *Lehaskir*, "to remember," told the drill-master to repeat the refrain (mentioned in Psalms 38 and 70). As a rule all the Hallelujahs, most of the Meditations, some which are ascribed to David, and those under the heading *Tiphila*, "prayer," are without the prefaced first verse denoting text, theme, character, and method of handling. As they were very popular they needed no introduction. A peculiar character is the word *Selah*. Some think it is from the root *Sal*, meaning to uplift; but to my mind it is an instruction to the drillmaster to pause by that verse. Selah, *S L H* as written in the Hebrew, is the initial of *Simon* (signal) *Lamnazeiah* (to the drillmaster) *Has* (to pause). Selah is often found in the Proverbs as well as in Job, whose musical notes are the same as those of the Psalms.

Music of the Psalms.

The music of the Psalms, with the exception of the Hallelujahs, Prayers, and some of the Meditations, is in character minor and diffused in a variety of tones, from the silent whisper of love to the high vibration of lamentation. The music of the Hallelujahs, on the contrary, is in a major key, rising gradually from a joyful cry of victory, to the most jovial shout of a Bacchanalian. Owing to the suffering of the exiles after the destruction of the Temple, Hebrew music has suffered too, by losing something of its originality, through the strange influence of surroundings. The people, being always on the move to escape persecution, forgot the meaning of the ancient musical notes; and the music, passing as tradition from

Digitized by Google

father to son, became erratic, and underwent many alterations. This can best be explained by a brief sketch of the state of the Hebrew nation.

The Hebrew nation as it now exists can be divided into three classes, differing in types and qualities; the Polish Jews, the Sefardic Jews, and the Jews of Jemen. The Polish Jews, after the destruction of the Temple, made their way to Russia and Poland, through Persia, and with slight changes have maintained throughout the centuries their Semitic, Hebraic, national character. Vigorous, industrious, speculative, they manifest a stubborn religious inclination to ultra-Orthodoxy, but without superstition. They are for the most part good Hebrew scholars, and music lovers; hence the ancient Temple music has been handed down with slight changes. Especially has the music of the Psalms been kept in such veneration that as if by the phonograph of time there are still reproduced the melodies sung by the Zion-singers, two thousand years ago. In Russia, and in Galicia, where orthodox Judaism reigns, societies known as *Chewrei Theilim* (Psalm societies) the record of whose existence is as long as the years of the exile, are to be found in every village, town, and city. The purpose of those societies is to gather in the Synagogue every Sabbath afternoon and chant the songs of David to their old melodies, from the first to the last of the one hundred and fifty. In the writers boyhood it was a source of inspiring delight to him to hear those ancient songs sounding across twenty centuries. Some of those societies will rise after midnight on cold winter nights, and gather in the Synagogue to sing Psalms, electrifying the soul to vibrate higher impulses until it is touched by the divine current of joy. If a man is given up by the doctors, the Polish Hebrews seek the balm of Gilead in the Psalms. They gather, ten or more together in the Synagogue, and sing selected chapters of the Psalms, the initials of which correspond to the initials of the person on whose behalf they appeal to God. It is owing to those societies, and to religious veneration, that the music of the Psalms is not a thing

Digitized by Google

of the past. The music of the Psalms has shown a marvellous power in creating the music of the synagogue, and those secular national airs so peculiar to that people. Of all the Jewish race, the Polish Jews are the greatest lovers of music, and the most gifted musicians, as certified by the works of Meyerbeer, Mendelssohn and Rubinstein.

The second class of Jews in the Hebrew race is the Sefardim, or *Spaniolen*, as they are called by their Polish brethren. The Sefardim are the descendants of those Jews who lived among the enlightened Moors, when the crescent moon shone over the Alhambra, and who were driven out by the Spaniards. After the expulsion, these Jews sought refuge in Turkey and Asia Minor, and in Tunis, Algiers, and Morocco. They differ from the Polish Jews in every respect of life, and even in the pronunciation of the sacred Hebrew language. It seems that the Sefardim have inherited the bad qualities of the two nations, among whom they lived. They are as lazy as the Moors, and as proud as the Spanish Hidalgos. Void of ambition, which marks the life of the Polish Jew, lacking in religious speculation—the manifestation of brain motion—the Spaniole wastes away his time in the gloomy cosmic outlook described and outlined by superstition. Monotonous as is his life, so is his music—a monotonous, deplorable lamentation—and one can hardly distinguish between a funeral march and the movement with which the bride is escorted to the home of her new master. Life had no effect upon them, and in spite of the existence of the Psalms societies, as in Russia and in Poland, they have been unable to re-produce the sacred songs.

The third class of the Hebrew race consists of the Jews of Jemen, in Arabia. There is a peculiar legend among them (also mentioned in our written folk-lore) which suggests an explanation of their typical character and their fondness for music. The legend declares that when Zion's singers sat at the Rivers of Babylon with their harps hanging on the bullrushes, and bemoaning their national fall, the proud captors in a hilarious mood demanded, "Sing us an air from Zion's sweet melo dies!'

Digitized by Google

The Levites in despair, with a patriotic inspiration, severed their fingers from their hands with their teeth, and while the blood was gushing forth, replied, "How can we sing"? With this in mind we can understand the famous reply mentioned in the Lamenting Psalm, "By the Rivers of Babylon we sat down and wept." The legend further states that as a reward of their patriotic deed the Almighty sent a cloud to carry them into a far-off land, even to happy Arabia, where they still live in the folk-lore as the Children of Moses, or the Red Jews (Moses was a Levite). It is perhaps more likely that the victorious, enlightened Chaldeans were so deeply impressed by the heroic deed of the Levites, that they rewarded them with liberty, whereupon they migrated to Jemen. The red color of their hair, the peculiarity of their type, and their fondness for music, may explain this legend.

In type these resemble neither the Jews of Poland, nor the *Spaniolen*, and are the most peculiar people of the race. With the patience of Job they have borne their long centuries of persecution without losing a bit of their originality. They claim to have migrated from Jerusalem long before the destruction of the Temple, and certainly present the real Hebrew Semitic type with a slight Chaldean cast. They are not naturally so erratic as the Polish Jews, nor so lazy as the *Spaniolen*. Since the settlement in Jemen they have never dared look elsewhere for another dwelling place, until within the last decade, when they have begun to flock to Jerusalem in expectation of the coming of the Messiah. It was in Jerusalem that the writer first came into contact with this peculiar people. In pronunciation of the Hebrew tongue they agree with their Polish Hebrew brethren. Pure as they are, uninfluenced by their surroundings, they have in that purity preserved the music of the Psalms in a better condition than have the Jews of Poland. When the writer first heard them sing the Psalms, he was transported as by a magic spell, and seemed to be in the midst of the living men who sang these sacred melodies to the great Jehovah two thousand years

Digitized by Google

ago. The Jews of Jemen are not only good Hebrew scholars, but they are also well versed in the ancient Chaldean tongue and literature. They have also preserved the ancient Chaldean melodies, which partake neither of the monotonous Arabic touch, nor of the soft Hebraic tenor, and which are yet of an undeniably Semitic origin. Those strange melodies are a link between Asiatic and European music, and in their strains "God save the Queen" might have been sung when Semiramis, that ambitious queen, ruled the waves of the Euphrates, long before there was a king in Judea.

Sacred Synagogue Music, and Profane Melodies.

A hundred years before Christ, the struggle between Pharisees and Sadducees assumed an ugly attitude, and resulted in a separation. In the *Hebrew Standard* (in 1893 in an article entitled "In Centuries Gone By") the writer described at length that unfortunate struggle. In this paper he will confine himself to that important outcome of the struggle, not mentioned in the *Standard*, the birth of the Synagogue music. The Pharisees believed, like Christ, in the spirit of the Scriptures; hence they did not consider the Temple as the only fit place in which to worship Jehovah. The Sadducees, on the other hand, stuck to the letter, that there should be only one Temple to the one God. The former thought sacrifice a bygone custom, and no longer in harmony with the advanced thought of the time. They said that, "not the altar upon which animals' blood is shed, is the table of the Lord, but the table of man, where benediction is said, is the altar of the Lord." But the Sadducees thought otherwise, and the dispute resulted in the building of Synagogues, with plain musical and prayer services without the ceremony of sacrifice. The best known synagogue was the Temple at Alexandria, built on the model of the Temple at Jerusalem, but with Hellenic taste in architecture and ornament. That Temple was so beautiful that the Talmud says, "He who has not seen that Temple has never seen what beauty is." The first priest

Digitized by Google

who conducted the service was the famous Chonow, a genuine priest, clad in the robes of Aaron. After having served in the capacity of high priest, he was driven from his position through the intrigues of his brother, and fled from the Temple of Jerusalem. In Alexandria, that city wherein Aristotle's philosophy was the commentary to the Bible, it was, of course, impossible to have a service with animal sacrifice; so the service contained songs and prayer—songs of Psalms with Zionistic composition, but breathing an Hellenistic air. Soon after, many other synagogues were built on the same plan, even in Jerusalem, and the Talmud tells us that at the time of the destruction of the city there were four hundred such worship places in the City of the Lord. As instrumental playing was not allowed on the Sabbath outside of the Temple, the synagogues adopted "vocal orchestras," and voice culture began to be studied scientifically. The music of the Synagogue, and of the early Christians, who were still considered Jews, was that of the Psalms with slight variations from that of the Temple, due to country and surroundings. When in the course of time, Christianity evolved into a separate religion, with new doctrines and dogmas strange to Judaism, the music of the Psalms, too, was undergoing evolution, hand-in-hand with the church of Christ, and the Psalms were sung to Ghetic, Roman and Greek airs, but not to the old Zion melodies. The synagogues, less subject to outside influence, kept the strains of Zion's music longer. When many centuries of persecution had followed the Destruction, and a great desire for restoration began to manifest itself among the Hebrews, influences and views unknown among the ancients created a new literature, and the new poetry that always is at the head of a new literature. As from the natural position of the nation there was no disposition to listen to the language of flowers, to the whispers of love, or to words of gaiety, its poets turned to God and the circumstances of their people for subjects for their poems. The first of these poets was Rabbi Lazar Ha Kalir, a Palestinian Jew, whose birthplace and time are unknown, as are those of most of the poets. His poems found their

Digitized by Google

was to those Jews who marched on the dark road of the exile, from Palestine through Persia into Russia. There they soon found composers to set them to music, about half of which was taken from the Psalms, the other half being their own work, owing to a new meter and style. After Kalir other poets arose, each finding his own composer, and in that way was formed the great Jewish prayer book, the compositions in which are known as the "Music of the Synagogue". But no matter in what way the music of the Synagogue was brought into existence, we shall always recognize it as due to the music of the Psalms, and especially is this recognition easy in the so-called Sinaitic songs (sacred as if given from Sinai)—music applied to certain prayers or meditation on the Atonement, New Year's day, and certain festivals. When, a century ago, Bonaparte began to bear the torch of civilization to the far, uncultured North, and the Jewish race began to see a ray of hope shine through the clouds of its life, it was the Synagogue music which began first to show a revival, and a return to the ancient music of the Psalms. The Russian and Polish Jew is a great lover of music. He can be without a Rabbi, but he cannot worship his God without a composer, or *Chasan*, (ancient name for composer, from the Arabic, *Lachan*, a melody). One can find poor orthodox communities without a Rabbi, but they always have a *chasan* with a princely salary. The writer once asked an orthodox Jew why, when the reformed Jews paid their Rabbis such salaries, the orthodox Jews paid it to their drill-master and let the Rabbi starve. The Jew replied, "We know the Bible as well as the Rabbi, but we want to learn something that we do not know, and that we get from the *chasan*, and we hear the voice of God calling to us through the music." When a good *chasan* is present in an orthodox city, it is no uncommon thing for the people to remain in the Synagogue the whole day, under the spell of the music. The slightest shadow upon the character of a Rabbi will cost him his position, but the *chasan* may, like "Bob Ingersoll," have his own way in religion, and it will not cost him his music-

Digitized by Google

stand—no matter what hypocrisy he exhibits at the sacred shrine, singing Psalms to the Jehovah, to whom his heart is not devoted. That fact speaks enough for the great love of music manifested by the Polish Jew. The *chasan*, as a rule, is assisted in the service by a regular male choir, females not being allowed to sing in the Synagogue by orthodox Jews. The choir varies in numbers according to the size of the community, sometimes numbering twenty, and including all the vocal parts, from soprano to bass. The favorite composition of the orthodox Jews is the "Thought"—a composition peculiar to these people, and in character, as its name denotes, a fantasy. The *chasan*, before beginning a favorite piece, prefaces it with an array of thoughts, losing himself in a chaotic delirium of tones, which correspond to the piece which the harmony (the choir) is going to sing. These composers have done a great deal to revive the Jewish national music, especially that of the Psalms. Their compositions are called Jüdish (Jewish), to distinguish them from the compositions of the Reformed Jews, which are merely imitations of church music, and not Jewish. Such composers as Pasternak, Jeruchom, Hakatan, and the famous Balbesil from Wilne are worthy of niches in the temple of fame, along with Mozart, Beethoven and Wagner.

The influence of the music of the Psalms can be traced in another direction—in the folk-songs, or so-called "profane" melodies. Of course the Psalms have not had as great an influence upon them as upon the music of the synagogue, and yet the primary atom in their evolution was the music of the Psalms. Composers of that sort of music show their genius in nationalization. They take a Meyerbeer, an Offenbach, and nationalize him in such a way that one can hardly recognize the origin. Famous among composers of this class are Beril the Blind, the poet Wolf Ehrenkranz, and the modern Abraham Goldfaden, the father of the modern Jewish stage.

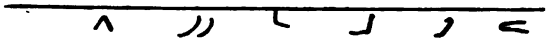
The Musical Notes of the Psalms.

The musical notes of the Scriptures, in their varieties and versions, are twenty-six in number. There are three ver-

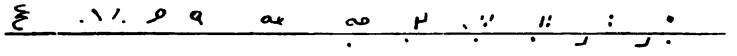
Digitized by Google

sions; that of the Ashkanazim (Russian and Polish Jews), that of the Sefardim, and that of the Italian Jews. The classification of the musical notes requires a good deal of study, as up to the present time no attention has been paid to them, and they have been taken, by scholars, to be merely the names of obsolete instruments. My work, at present, resembles that of the miner; and my results must, like quartz, go to the smelter and refiner before yielding the rich pure gold. I have made the discovery—let others come after and do the work required.

These are the general notes:



The six notes below the words are called as follows, reading from right to left. The first is *mahapach*, the changeable tone, assuming another tone, placed according to the rules for the notes; the next is *mercho*, the soft tone; then *munach*, the resting tone; *fipcho*, the clapper tone; the double *mercho*, or very soft tone; last, *esnachto*, the half pause. These are the principal notes of the whole Scriptures, and are written always below the words except in the Psalms, Job, and Proverbs, where they change their position according to exceptional rules.

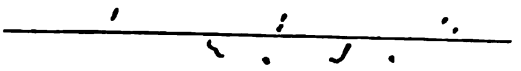


These are the notes placed above the line of the words, and their names from right to left are as follows; *revie*, meaning the fourth octave of the tone; *munach*, the resting tone; the next with *munach* is *Sak of Gadol*, the great stretcher, or without the line behind the two points is *Sak* of *Katon*, the little stretcher: next is the *segal* or rolling tone; then the *poser*, the scatterer; next *sarko*, the thrower; next *karnei pora*, the cow's horns; next *Telishagedola*, the great picker; next the little picker; the next two, *Kadmo we dslo*, onward, and running; the last is the long vibrating one or trill. In the Scriptures there are two emperors,

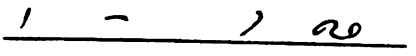
Digitized by Google

four kings, four vice-kings, and two adjutants. Emperors,

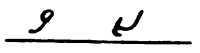
the *esnachto*, or half pause, and the *siluck*, end. Kings,



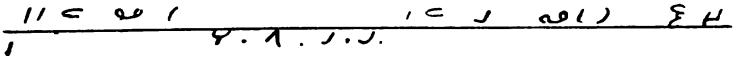
the *segal*, the *sak ef katon*, the *tipdo*, and the *revie*. Vice-roys,



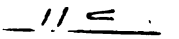
sarko, *pashto* (the simple), *tewir*, and *geresh*. Adjutants,



poser, and the great picker. Those notes change their names and positions in the Psalms and in Job.



These are *poser*, *shalshelet*, *mircho*, *sarko*, *munach* up (in the Scriptures this is placed below the words, and in the Psalms above, getting another name when above, as *munach ole*, resting up, *ole we jored*, up and down). The next is called in the Scriptures *mahapach*, changeable and is placed between the words. In the Psalms it is above, and with a simple vertical stroke has another meaning in the tones; the next three are as mentioned inthe Scriptures (see first illustration above); by the next, *jerach ben jome*, is probably meant a certain soft tone. Next the *geresh*, the driven tone; next the Scripture's cow's-horn becomes a *sarko*, or thrower. The last three, if arranged thus,



are *mahapach*, the changeable, *kadmo*, the onward, and the last stroke denotes end. In the Psalms the notes are divided differently into three kings, three princes, three leaders, and seven servants. The fourth octave of the Scriptures in the Psalms is divided into *revie gadol*, the

Digitized by Google

great fourth octave, and *revie katon*, the little fourth octave. There are many other figures, differing in name, shape, and position from those found in the Scriptures. But the Jewish people, being ignorant of their purpose, paid little attention to them, and they are to be found only in rare Bibles, printed by those who had a respect for antiquity. It is time to go farther to dig out these mines of Solomon, for in these musical notes the voice of King David is heard, echoing in the strange vibration of a glorious time.

To the Lovers of Music.

Often when listening to sacred music, or church songs of the Psalms, I have been astonished to find my ear deaf to those sweet, melodious sounds. Now the riddle is solved. They are strange sounds, not the sounds of the Psalms. Hence I never was affected. My proposition is to form a society of musical scholars with prominent orthodox *chasani* to convert Milton's translations of the Psalms, as they are nearer the Hebrew meter, into the ancient music of the Psalms, comparing the ancient notes with the modern. I also might take into account the pure ancient melodies of the Jews of Jemen. Should my proposition go into effect through my present article, I would feel greatly rewarded for my hard labor.

Naphtali Herz Imber.

Chicago, Aug. 20, 1894.

Digitized by Google

A MUSIC STUDENT'S LETTERS.

Fifth Batch.

Berlin, March 5.

WE heard the eight-year-old prodigy, Raoul Łoczalski, on Thursday night, and paid more for tickets than for any we have bought since we have been here! Such it is to be a prodigy. But I presume his career will be as short as those of other prodigies who create a furore about once in so often, and of whom nothing is heard after a few months. This one is, without doubt, marvellous. If all the preludes he plays—which are apparently improvised—have been studied out and rehearsed, then a great amount of time has been spent on that alone. His whole manner is that of an artist, but whether it is all genius or mostly training is hard to tell. He is a small, round, and entirely babyish being; the pedals of the piano are raised several inches and a box placed under them, and even then he manages to reach them only by sitting on the extreme edge of his chair. His playing of the Mozart Rondo, of the Godard Second Mazurka, and of Chopin and Schumann, would be admirable from any artist, and leave little to be criticized. Of course the effects in the Weber Concertstück and the Liszt Rhapsody were impossible for him to make legitimately, though he has a quite considerable amount of power, —for such a child, a wonderful amount. Altogether, he was very interesting to hear.

One of the maids came upstairs yesterday and asked me, with a a very mysterious air, if I would be so good and come "hereunter" into the salon. Her manner was very important, and she evidently thought I should be surprised: but even with that preparation, I didn't think of Miss Z.,

Digitized by Google

who was sitting there with her mother and Fräulein. Of course I was delighted to see her. They are to have the suite of rooms next ours, which will be charming. She and I have begun already to do our errands together. We have just spent half an hour in Bote & Bock's investing in concert tickets. She is sweet as ever—or peaches.

March 19.

Five of Klindworth's pupils, of whom I was one, were told when we went for our lessons, day before yesterday, that he was not going to teach, whereupon we hugged ourselves and each other and came away in great and unholy glee. I heard one of his pupils the other day make the trite remark that this was a world of temptations, delusions and music lessons.

FRAU LEISINGER.
See p. 511.

Yesterday the police force all over the city was doubled and every horse saddled ready for action, as it was the anniversary of the rebellion of 1840 and an outbreak was feared. There really was no trouble, or very little, but probably because of the precautions which were known to have been taken.

Mrs. Q., Miss D. and I all celebrated our birthdays the day before yesterday, and had a very gay time. Do you realize that I am nineteen years old? And just think how little I know! But I am learning something all the time, which is a little comfort. The Z's go with us now everywhere. We all went to the latest Tisch concert, and had a charming evening. The programme was all Wagner. Miss Z. had never been to one of these concerts, in spite of

Digitized by Google

the fact that they are so common all over Germany, and she said that it was just what she had been dreaming of. They are certainly most delightful. We all sew, and drink our beer like good Germans, while the orchestra plays. Both Miss Z. and I are fond of beer, but we manage to have a great deal of amusement at her expense, as we discovered that her birthday verse in Proverbs is "Let him drink and forget his poverty, and remember his misery no more." Last week Mrs. Z. and P. went to a lecture on "Socialism in Germany," and while they were gone, Miss Z. and I read some German and did what we call "light house-keeping"—cooked some steaks beautifully on the chafing dish, and when they returned, with *broedchen* and beer in plenty, we managed to eke out a dainty tea; one which would almost serve one of the regiments that daily march by under our windows.

P. is perfectly delighted because Miss Z. has told her that I talk easily to the Germans in the house. I have tried to convince P. myself that I talk good German, but she seems to think I am a prejudiced witness and unable to give an unbiased opinion.

Monday, I played two Czerny studies and the G minor ballade for Klindworth, and after he had been pretty bad he said he supposed I had given up the Mendelssohn Concerto. I said "O no, I can play it any time you want it. Would you like me to play it on Saturday?" He looked rather stunned and said cautiously that if it *went* well, he would like to have it. So on Thursday I played it with him. I didn't use my notes, played it very well, and he was really very much pleased and quite enthusiastic—for him. He said "Well, there is nothing further to *say* about that." So last night I played it at the pupils' recital, which was the last one of the year, and did it even better than on Thursday. P. said she never heard me play so well. I was very pleased, as Klindworth had taken so much trouble with it and offered to play the second piano part himself, which he never does. None of the younger pupils played. Besides mine, we had the Chopin concertos in F minor and

Digitized by Google

E minor, and altogether a very interesting programme. Isabel Hirschfeld played, and I was very glad of an opportunity to hear her, as she is one of Klindworth's best pupils and is now giving concerts continually. I had not eaten any dinner before playing, and was hungry; so when we came home, we left word for the Z's, who had gone to hear Sarasate, to come to our rooms when they returned. As soon as they came in, therefore, we began to eat, drink and be merry; feasted till after midnight and were very gay. Now that the last pupils' recital is over, we must begin to work for the May examinations, when everyone in the Conservatory has to play at least once. It will not be really

THE OPERA HOUSE, BERLIN.

any harder than playing at the regular recitals, except that some of us will have to play three or four times in one week, and that the audiences will be different. The critics and the directors of other conservatories always come to note what has been done during the year.

Since my last letter, we have heard Berlioz's beautiful Romeo et Juliet at the Opera House, Weingartner conducting; three symphonies conducted by von Bülow—the Haydn C minor one, Beethoven's Eighth, and No. 3 of Brahms—a piano recital by Max Pauer, and "Die Walküre" with Rosa Sucher as Brünnhilde; Frau Goetze as Fricka; and Pierson, who is noted as Santuzza in Mascagni's "Cavalleria

Digitized by Google

Rusticana," as Sieglinde. We heard Sucher another night in concert, but concert-singing is not her forte. She is a beautiful woman and a beautiful actress, and when she opens her mouth and begins to sing, it is perfectly paralyzing and you wonder what more she can do. The combination of beauty, voice and dramatic power is simply entrancing.

Poor Klindworth has inflammation of the lungs, and I was, therefore, very much surprised to get a post-card on Wednesday, telling me to come for my lesson on Thursday as usual. I went down and found he had got a substitute to do his teaching for him—a pupil of Leschetizky's. I took a lesson from him that day; played some Czerny studies and two of the Chopin etudes for him. But Klindworth said I need not take any more till he recovered. He sent word down stairs that he would like to see me, so I went up. He looked very white and feeble, but said he thought he would be quite well in two or three weeks and that I could get along very comfortably without taking any lessons. He also told me what to practice —the Weber Concertstück and a study of Henselt's: "Danklied nach Sturm."

FRAU ROSA SUCHER, AS BRÜNNHILDE.

ELIZABETH WORTHINGTON.

Digitized by Google

BAYREUTH.

I.

TWENTY years ago, the name of the Bavarian town of Bayreuth would have brought with it few and unimportant associations. The student of literature would have remembered it as the place near which Jean Paul was born, and in which he passed the closing years of his life. To the the student of history, it might have recalled the line of margraves who lived there until their extinction as an independent court in 1769. To the traveler who might have wandered through Franconia and paused for a day to examine the monuments of Bayreuth the name would have brought to mind the statue of Jean Paul, of the margrave Christian Ernst, and of King Maximilian II, and perhaps the old castle dating, in portions, from the fifteenth century. Not very much, altogether, to awaken the interest or excite the imagination. When we hear the name today we forget all of these things and think only of the building upon the hillside where the great art of Germany and of the modern world has its home, and finds the ideal conditions of its existence at hand. Of the musical world, at least, Bayreuth is, upon its festival occasion, the central point, as Jerusalem is the central point of Dante's world; it is the Mecca to which lovers of music make their pilgrimage with Moslem devotion during the season of the great representations of the music-dramas of Richard Wagner.

Setting aside the wider analogies of political and religious life, there is hardly to be found in the modern world any parallel to this concourse of people from all the points of the compass, assembled for the contemplation of works of ideal art, and finding in this common interest a common

Digitized by Google

bond of sympathy. It is of nothing so suggestive as of an Athenian tragic festival, when, from all parts of Greece, men came together to behold, in rapturous awe

> "How Klutaimnestra hated, what the pride
> Of Iokasté, why Medeia clove
> Nature asunder."

We must not be too literal. To-day the place of festival is not Attica but Bavaria, the men and women are not ancients youthful with the youth of the world, but the true ancients of modern thought-wearied centuries; yet the hills are there, and the fields of grain, and there, in a language which even the Barbarian may comprehend, the passions and the aspirations of humanity find again their supreme expression.

Whatever the follies of the young King of Bavaria, whose life, darkened by the shadows of imminent insanity, came to an unnatural end a few years ago, he was, at least, as a patron of the arts, a worthy continuator of his line. Louis II. was faithful to the tradition established by his two predecessors, and there is little reason to think that, unaided by his munificence, the composer whose genius he fostered would have been able to carry out his ambitious design of creating a national art and providing it with a permanent home. From an early period of his career, Wagner chafed under the limitations imposed by the conditions of the operatic stage as then existing in Europe, and there slowly grew up in his mind the ideal which was eventually to be realized at Bayreuth. The realization of this ideal seemed for a long time to be exceedingly remote, although some encouragement was offered by the spontaneous formation, at various points, of "Richard Wagner Unions," having as their object the advancement of the views of the master as to the fitting presentation of the music-drama, and as to the course which the music of the future ought to take. But a rapidly growing interest on the part of lovers of music all over the world, aided by the royal patronage of the music-loving King, gave substance nearly a quarter of a century ago, to the long-cherished dream, and the members of "Wagner Unions" and others interested in the enterprize were invited

Digitized by Google

to come to Bayreuth for the twenty-second of May, 1872, to assist in laying the corner-stone of the new theatre. Bayreuth had been selected the year before as a suitable place in which to erect the temple of the new art, the site had been given by the town authorities, the money had been provided for the building, and the plans had, not without much difficulty and expenditure of anxious thought, been prepared. To compensate visitors for their journey to this remote place, and to provide something more than a ceremony for their delectation, Wagner had arranged for a performance of the ninth symphony of Beethoven—the corner stone of German music—conducted by himself, and executed by the best orchestra and chorus that the Fatherland could offer.

Upon the occasion of this ceremony an address was made by Wagner, setting forth the objects towards which all the aims of his life had been directed, stating the architectural problems which had been involved in making the plans for the new theatre, and defining the significance of the movement whose first-fruits were thus tangibly presented to the world. From this memorable occasion in the history of art is to be dated the material realization of one of the most ambitious undertakings of modern times. To the "airy nothings" of the great composer's imagination had been at last given "a local habitation and a name." From this time onward the name of "Bayreuth" bore an added significance as the symbol of a new renaissance, of the regeneration of an ideal lost to the actual world since the age of Pericles. Of this festival occasion Wagner writes with pardonable exultation in such words as these: "Who might escape a sense of wonder and admiration upon taking his place, on this twenty-second of May, 1872, in the very building (the old Opera House of Bayreuth) where once the margrave and his guests, Frederick the Great himself at their head, assembled to witness the representation of ballet, Italian opera, or French comedy, and upon hearing produced upon this very stage, by German musicians come together to the festival from all parts of the Fatherland, the mighty harmonies of the Ninth Symphony? When, from the station

Digitized by Google

where once the laced court-trumpeters stood, and blew their blasts of servile greeting to the princely guests of a dependent court, a chorus of inspired German singers now greeted the assembled audience with the '*seih umschlungen Millionen*'—for whom were not the tones then fraught with some vision of the near triumph of the German intellect?"

At this point we may fittingly consider the architectural peculiarities of the edifice whose corner-stone was laid under such auspicious circumstances. The entire structure of the building may be said to be determined by a single necessity —that of concealing the orchestra from the view of the audience. Previous to the actual preparation of plans for the building, Wagner had recognized the necessity and so often written about it that it was one of the best known Wagnerian ideas. No one can deny that the sight of the orchestra—of the material mechanism of the most ideal of arts—is an element of serious disturbance in the enjoyment of the listener. To eliminate this disturbing element was the task to which the architect set himself, and a little thought will show what modification of conventional arrangements was thus entailed. The only possible way of entirely concealing the orchestra from the audience while leaving it, or the leader, at least, in view of the singers, was obviously to place it in a pit sunk below the level of stage and auditorium. But this arrangement as obviously precluded the entire system of balconies and ranked boxes universal in European theatres, for it was impossible that any of the spectators should occupy very elevated positions without seeing into the orchestral pit. There was thus necessitated the substitution, for the conventional arrangement, of the arrangement of seats in amphitheatrical rows, each of which should be sufficiently elevated above those in front to enable its occupants to have an unobstructed view of the stage. while the number of these rows would be limited only by the distance beyond which distinct vision was impossible. The number of rows was finally fixed at thirty, each of them to occupy about sixty degrees of arc, so that an observer standing upon the central point of the

Digitized by Google

stage as it now exists, sees before him, occupying about one-sixth of the circle of vision, and rising regularly at an angle of about twenty degrees, these thirty rows of seats. The number of seats in the separate rows increases, in regular progression, from thirty-two to fifty-eight, giving a total seating capacity of 1344. This is not a large auditorium, but it may safely be said that it is the best in the world for the purpose for which it was built. In the front of the auditorium, in addition to the proscenium proper, a second proscenium was designed by the architect, for the purpose of more effectually concealing the orchestra and more completely separating the real from the ideal. Between these two proscenia, of course, the orchestral performers are hidden, but to an occupant of one of the seats there is only visible what Wagner called the "mystical gulf," which produces the illusion of an increased distance between actors and spectators, and in consequence of which the figures upon the stage seem to have more than the stature of mortals. Wagner has in these words eloquently described the effect of the arrangement thus indicated: "The spectator finds himself as soon as he has taken his seat, in what may be called a 'theatron' in the true sense of the word—that is, in a place designed solely for observation, the very position of his seat turning his gaze in the right direction. Between him and the scene nothing is distinctly visible, but an illusive sense of distance, arising from the architectural device of the double proscenium, carries the scene, as it were, into the unattainable regions of dreamland, while sounds of music escape from the 'mystical gulf' as from a world of spirit, and, like the vapors which once arose from the bosom of mother earth upon the Pythian priestess, create in him a condition of clairvoyant exaltation in which the scenic picture becomes a truthful reproduction of life itself."

One other problem of importance in the construction of the auditorium—that presented by the lateral walls—had to find a fitting solution. Owing to their forward convergence, the effect of flat walls would have been very disagreeable to

Digitized by Google

the eye, and it was necessary to devise some effective, and, at the same time, some comparatively inexpensive substitute. This difficulty was very happily met by the introduction of ranked columns, terminating the rows of seats upon either side, and concealing the flat walls behind. These columns are so disposed, that, together with the seats which are flanked by them, they continue the system of perspective which begins with the proscenia, and produce an admirably harmonious effect. At the same time, the passages between them are utilized as entrances, for the theatre has no aisles, and each row of seats is reached from the two ends. There are ten lateral entrances altogether, each commanding certain rows only.

About the stage itself there is nothing extraordinary but its mechanical resources, which we cannot consider here, and its dimensions. It is, broadly speaking, three times as high as the auditorium, which has itself no mean altitude, although, of course, lower roofed than the conventional theatre with five or six tiers of boxes. In other words, the stage space rises sufficiently above, and sinks sufficiently below, the auditorium to allow of either the elevation or the depression of a "stage set" entirely out of sight. Superficially, also, the stage is considerably the larger part of the theatre. This leads us to a consideration of the most striking external features of the building.

As a matter of course, the imposing façade of the conventional building is wanting, and the front of the theatre, although tastefully designed, is unimpressive. Just behind, there rises abruptly the immense stage, in marked contrast to the auditorium. Wagner himself describes the theatre as "a conglomerate formed by attaching two buildings, of the greatest possible dissimilarity of form and size, one to the other," and frankly admits that it is, externally, without artistic harmony or beauty. The edifice was always regarded by him as merely provisional; as a sort of standing object-lesson for the presentation of the essential problems involved in theatre building. The utmost care was devoted to its internal arrangements, and outward shape was left to

Digitized by Google

accommodate itself to internal conditions as best it might. He believed that, the problem once given this visible shape, it would, in a way, work itself out; that music would gradually evolve, by pressure of the conditions thus presented, a suitable architectural style for itself and thus give a new meaning to the myth of Amphion.

Such is the general plan of construction of the Bayreuth theatre, and in some such terms is it described and explained by Wagner in a pamphlet, published in 1873, and containing also an account of the corner stone celebration, with the address of the master on that occasion. During the three years following, as the building rose higher and higher upon the hill, the composer put the finishing touches to his colossal "Ring des Nibelungen," the *magnum opus* to whose presentation the theatre was especially dedicated. In the summer of 1875, both building and work were in readiness for the preliminary rehearsals, which were carried on with great enthusiasm by the famous artists who had been brought together for the production of the crowning achievement of the master's genius. In the summer of 1876, a date ever memorable in the history of art, the life work of Wagner received its consummation, and the product of so many years of strenuous endeavor was stamped with such a seal of success as is rarely bestowed upon a work of enduring art in the life-time of the artist. It may at least be set down to the credit of the nineteenth century and its mechanical civilization that it has not allowed its supreme artists to die neglected and unhonored. The names of Tennyson and Wagner, and Hugo, the greatest in the ideal as distinguished from the practical history of our age, stand in triumphant evidence of the fact that, in addition to the bestowal of such posthumous fame as alone fell to the share of Dante and Shakspere, our own century can recognize its great ideal achievements, and fittingly honor not only the memory but the life of its men of supreme genius.

The 13th of August, 1876, was a gala day in Bayreuth. The last rehearsals of "Der Ring des Nibelungen" had taken place. The complicated stage machinery was all in

Digitized by Google

order. The town was crowded by the most distinguished assembly of people ever gathered together in modern times to witness a theatrical performance. Poets and philosophers, princes and statesmen, men and women of note from all parts, not only of Germany, but of continental Europe, and even of England and America, elbowed each other upon that summer afternoon, at the entrances of the theatre in which were to be produced, upon four successive days, the four parts of the sublime tetralogy.

The work which this remarkable audience had come to witness had occupied the composer during the greater part of twenty-five years. It was about 1850 that it was first conceived by Wagner. The year 1848 had witnessed the completion of "Lohengrin," and also the revolutionary outbreak which, beginning at Paris, extended itself rapidly over the continent. Wagner was at that time conductor of the opera at Dresden. His sympathies were enlisted upon the side of the revolution, and he took an active part in it. Soon after the Prussians marched into Dresden and crushed the revolt, while its leaders found themselves threatened with death if they remained. Wagner thus became a refugee and entered upon his exile of twelve long years. But chance led him, after his escape from Dresden, to pass through Weimar, where he heard Liszt conduct a performance of "Tannhaüser." This was the beginning of that long friendship which only came to an end upon the death of the master. Wagner writes of this period of his life in these words: "The very day that my personal danger became a certainty, I saw Liszt conducting a rehearsal of my 'Tannhaüser,' and was astonished to recognize my second self in his achievement. What I had felt in inventing the music he felt in performing it; what I wanted to express in writing it down he said in making it sound. Strange to say, through the love of this rarest friend I gained, at the moment of becoming homeless, a real home for my art, which I had longed for, and sought for always in the wrong place." Two years later, Wagner was again in Paris, and had fallen into one of those bitter moods already associated with his recol-

Digitized by Google

lections of a city the spirit of whose life he found utterly alien to his genius. Of this time he writes as follows: "When ill, miserable and despairing, I sat brooding over my fate, my eye fell on the score of my 'Lohengrin,' totally forgotten by me. Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to Liszt; his answer was the news that preparations were made for the performance on the largest scale the limited means of Weimar would permit. Everything that men and circumstances could do was done in order to make the work understood. * * * Success was his reward, and with this success he now approaches me saying, 'Behold, we have come so far, now create us a new work, that we may go still further.'"

This call provided the impulse which led to the composition of "Der Ring des Nibelungen." At first the idea of the composer took the shape of an opera of ordinary dimensions, to be entitled "The Death of Siegfried." He soon perceived the necessity of an introductory piece upon the subject of "Siegfried's Youth." But it was not long before he discovered that even this two-fold work was inadequate to embody the wealth of mythical material at hand, and two other pieces introductory to the two first contemplated, were soon planned, and the conception of the complete work, in its ultimate four-fold form, thus took shape in the mind of the composer. To make this conception entirely definite, he set himself to the writing of the text which was completed, as we now know it, in 1853. In 1855, the music of the first two divisions of the tetralogy—"Das Rheingold," and "Die Walküre"—was mostly written. During several years following the work was set aside, and the composer devoted himself to the preparation of "Tristan and Isolde", his greatest portrayal of purely human emotion This completed, he again took up his Nibelungen music and began the composition of "Siegfried". But this portion of the work was not completed until 1872, owing to various interruptions, the chief of which was that which resulted in the production of "Die Meistersinger von

Digitized by Google

Nürnberg". This brings us down to the date of the corner-stone festival, the years during which the building was going up being given to the composition of "Die Götter-dämmerung", the fourth and final division of the colossal work in which, as one of his critics observed, 'Wagner has grappled with those oldest and mightiest types of Teutonic lore, which, in the Runic measure of the Icelandic sagas, strike us like the phantoms of a wild dream, gigantic at once in their beauty and boldness".

The performances of 1876 extended from the 13th to the 30th of August, during which time the tetralogy received three representations. The immense orchestra was directed by Herr Hans Richter. The role of Brünnhilde was created by Frau Materna, that of Siegmund by the veteran Herr Niemann, and that of Siegfried by Herr Unger. The other singers, although little known out of Germany, were among the most famous artists of the country, even the minor parts being undertaken by men and women of great reputation. At the close of the first performance the enthusiasm of the audience was so great that the composer was compelled to come before the curtain. He spoke simply and with pardonable exultation of the success that had crowned his efforts, and called upon his hearers to sustain the artistic movement auspicuously inaugurated in their presence. This address, with its proud proclamation of the sufficiently obvious fact that a truly German art could henceforth be said to exist, has been made the subject of a good deal of that ill-natured personal attack under which Wagner was made to suffer during his life-time, and which still here and there assails his memory. Those sourly-disposed censors of genius who are incapable of seeing the difference between the proud self-consciousness of a supreme artist and the inflated vanity of an incapable dilletante, who cannot comprehend the distinction between a non-entity endeavouring to attract attention by self-laudation and a great creative mind calmly asserting the claim of his work to enduring esteem, hastened to renew the charges of conceit and immodesty, forgetting, or seeming to forget, that Dante and Shakspere,

Digitized by Google

Goethe and Victor Hugo were all alike "answerable for as great a sin," and unable to realize that the work itself, in the case of Wagner as in the case of these his peers in the world of artistic creation, is the complete and final justification of its author's language.

After the period of meteoric splendor witnessed by this summer of 1876, Bayreuth fell back into provincial obscurity. For six years from the time when the Nibelungen myth held possession of its immense stage, the theatre remained unopened. But its very presence was the national symbol of the new art, the name of Bayreuth was, more than ever before, a watchword in the struggle between the old music and the new, between simple melody and complex harmony, between the music that interprets the conventional emotions and that which in conjunction with poetry and scenic effect, interprets the very soul of nature and of man. During the years 1876–1879, Wagner, who had long before taken up his own residence in Bayreuth, wrote the music of "Parsifal," his last work. In 1882, a second festival brought back the throng of visitors, assembled this time to witness the first performance of the new music-drama. The stir and enthusiasm of 1876 again took possession of the remote Bavarian town, and a new triumph was achieved by the seemingly inexhaustible genius of the composer. On July 22nd of that year, Frau Materna, Herr Winckelmann, and Herr Scaria, created the roles of Kundry, Parsifal and Gurnemanz, respectively entrusted to them, and evening after evening the mystical music of this wonderful work gave evidence of the unabated freshness of Wagner's inspiration. Only seven months later, on the 13th of February, 1883, he died at Venice, in the plenitude of his powers, and the many thousands upon whose lives had flowed that beauty of which his genius had so long been the unfailing source, felt, with the English poet who gave expression to the feeling, that

> "The soul wherein her songs of death and birth,
> Darkness and light, were wont to sound and blend,
> Now silent, leaves the whole world less in worth."

Digitized by Google

Since the death of Wagner, there have been seven festivals at Bayreuth. In 1884 and 1885 "Parsifal" was repeated. In the festival of 1886, "Parsifal" was given, and in addition, "Tristan and Isolde" was produced for the first time in the Bayreuth theatre. In 1888 this programme was repeated. In 1889 and 1891, "Die Meistersinger" was added to the programme, and, in 1892, "Tannhäuser." These festival performances maintain, in most respects, the standard of excellence set by those held under Wagner's immediate supervision, and the most famous German artists, both vocal and instrumental, co-operate to carry them out. They are given under the direction of the "General Richard Wagner Union," and are profitable only in the artistic sense. The uniform and very moderate price of twenty marks (equal $5.00) a seat, provides a revenue barely sufficient to cover the necessary expenses of the festival, and these are largely reduced by the willingness of many of the performers to offer their services for little or no compensation, as a gift to art and as a tribute to the wishes and the memory of the beloved master.

The second (and concluding) instalment of this paper will discuss the writer's impressions of the festival of 1886.

William Morton Payne.

Digitized by Google

BAYREUTH

THERE is a blending of associations in Bayreuth which makes it desirable that Parsifal should be performed only there.

The true beauty and noble grandeur of the work is better appreciated after a visit to "Wahnfried," and to "Irmetage," and to Schloss Fantasie, and a walk about Bayreuth. The scenic effect throughout the work was marvelous, especially the Temple scenes of the first and third acts, where the 'Holy Grail' is uncovered. The grouping was artistic, the blending of colors strikingly beautiful, and a light shone from above that seemed in truth a holy light.

PARSIFAL APPROACHING THE TEMPLE, AS AMFORTAS IS ABOUT TO UNCOVER THE GRAIL.—PARSIFAL, Act 3.

It was such a scene that the tone poet and the artist poet only can depict but a scene that all feel and which those who witness it can never forget. The music drew upon every

Digitized by Google

nerve and upon every muscle, and held one spell bound. The supplication of Herr Reichmann as Amfortas in this act was highly effective and the scene ended most impressively.

The *Kundry* of Frau Sucher was an artistic triumph.

"MIRACLE OF SUPREME BLESSING,
REDEMPTION TO THE REDEEMER."—PARSIFAL. Act 3.

Her histrionic ability is quite equal to her vocal skill. She was natural always and combined her power with charming effect. Her complete abandon upon her first entrance, when she brought the balsam for the ailing Amfortas, was at once an indication of her ability. When Klingsor summoned her from deep sleep to allure Parsifal her singing and leaving were wierd in the extreme. The shriek as she vanished pierced the air and one felt urged to follow. When she returned there was a dignity in her role of the charmer that commanded admiration, and when Parsifal cast her aside she resisted it with queenly pride in spite of her frenzied passion. After this her extreme humiliation as she washed Parsifal's feet was another rare bit of art. It must be admitted that there was a stiffness in the work of Gurnemanz, and in the two youths, and in Parsifal also at the beginning, but that was soon overcome and the artists

Digitized by Google

proceeded with apparently delightful unconsciousness. The Parsifal of Birrenkoren developed satisfactorily and at the conclusion won earnest admiration. Grengg did some fine work as Gurnemanz and sustained successfully the role throughout. Herr Plank assumed the part of Klingsor and Herr Fenten that of Titurel and both deserve praise for the breath and virility that characterized all they did. The names of most of the soloists are not familiar. Nevertheless the cast proved a strong one and a more satisfactory Kundry than that of Frau Sucher could not be desired. She abandoned herself completely to unconsciousness and threw her whole soul into the character. She was artistic in every detail and is a worthy model for the student of operatic music. The finished and the strong playing of the orchestra was richly supplemented by the choirs, which seemed to make celestial music. The whole was skillfully directed and the beauties of Parsifal shone with iridescent rays upon an audience of two thousand, the seating capacity of the theatre. The audience was lost in silent emotion and there was no applause until the performance was over. At the end of each act all quietly left the theatre. This seemed to heighten the effect, and sound of any kind but the music of Parsifal jarred upon the sensibility. At the close there was some demonstration, but a mist seemed to have risen, and all were content to enjoy silently its soothing and almost religious influence.

Parsifal thrills from the first impressive tone to the last ascending sound. A description vivid and strong as it may be cannot convey an adequate impression of it.

Frau Wagner is a remarkable woman and is surprisingly active for one of her age. She entertains with the elegance and grace of a princess and thoroughly enjoys the excitement associated with the festivals. Siegfried helps his mother, but she seems quite able to look after her own affairs.

MODE WINEMAN.

Bayreuth, July 27th, 1894.

Digitized by Google

THE VIOLET AND THE VIOLIN.

IT was a wonderful day for February. The air was full of spring thoughts, and the sky was aglow with a faint suggestion of purple, that comes with the very earliest spring days. To a fanciful mind the thought would come that the atmosphere had borrowed its pale tint from the numerous flower stalls that lined the long crooked street. As colorless water takes the tone of a shadow cast upon it, so the air seemed to have gained its delicate hue by washing and flooding over the myriad violets set forth in the stalls along the way.

Violets were everywhere, and their strange, unmistakable fragrance hung heavy in the air. Every man, woman, and child who had money to spend for flowers, invested in the sweet purple posies.

At the corner of the alley, Marguerite Tesner presided at her own little stall. Sitting behind the rows of fragrant blossoms, she seemed, herself, a sweet, budding blossom of fair womanhood. It was a relief to look at her, after the long succession of uninteresting faces that looked at one from behind the stalls of violets, roses, and lilies of the valley. So few of them appeared to care for the sweet merchandise they handled. Money was all they asked. And truly, how should these poor half starved souls care for violets, except as a means to fill empty mouths, and empty coal boxes?

But Marguerite was different. Her violets were her floral children, and often in the morning, as she filled her basket with the purple flowers, she sighed prodigiously, at the thought of the empty basket she would bring home at night.

Digitized by Google

And there she sat today, behind the flower display, as sweet and fresh as the violets themselves.

It was such a joy to be living, on such a day, and the girl's face glowed, in her innocent delight in the warmth of the sunlight. A small wind puffed down the street at times, and blew Marguerite's copper-colored locks riotously across the glowing cheek, and reddened the rough little hands that moved restlessly among the flowers. The streets were full of people, and Marguerite's pocket began to hang heavy with the small coins she received for her violets. She was thinking she would leave the city earlier today, if "trade" continued as good—when suddenly there came plunging across the street car track a pair of frightened horses. They were beyond the control of the driver, and mad with fear and excitement they made straight for the alleyway. The wheel of the carriage struck Marguerite's flower stand, and dragged it from its place, and the girl with it, upsetting both, in the headlong rush of the frightened horses. A crowd of men and boys ran down the alley to see the end of the runaway—but no one cared for the flower girl, and terrified, and half-stunned, she lay motionless where she had fallen, expecting momentarily, to feel the horses' hoofs crushing out her life.

Then she felt herself lifted from the ground, and felt strong arms about her, and knew that the danger was past.

"There, child—are you hurt?" asked a kindly bass voice. Marguerite raised her hands to push back the masses of bronzy hair from her face, and looked confusedly at the man supporting her.

"You are frightened, poor little one. Can I do any thing for you?"

The girl stood away from his supporting arm, and looked with dismay at the little wreck about her.

"My violets!" she said mournfully. The man smiled as he followed her rueful glance. "The poor violets are lost, I'm afraid. But that is a small matter. You, yourself might be lying there all bruised and crushed, with your pretty violets."

Digitized by Google

"Oh no, no!" cried the girl. "How dreadful to think of!" and suddenly realizing the horror of the danger that was past, she hid her face in the corner of her shawl and burst into tears.

The man stood awkwardly by. Having picked her up, he felt a curious responsibility for the forlorn child, and thought it would be heartless in the extreme to leave her so. Laying his hand on her arm, he said, gently, "Come, child, why do you cry? You said I might be lying there, dead—*dead!*" She sobbed, passionately.

"Well, so you might—but you're not, you know. You are quite unhurt, I believe—and should be very glad."

Marguerite dried her eyes with as little embarrassment as a child, and began to gather up some of the flowers that had escaped ruin, and the man found himself assisting her, as though it were quite an ordinary matter.

"You see quite a number of them are saved," he said with a smile, as he gave her the handful he had gathered up from the ground,

"Yes, I see; but I shall go home. I shall not sell any more today." She looked regretfully at the fragments of her little stall, and the crushed purple blossoms strewing the ground.

"I would go home, if I were you," he said kindly, "and before you go, perhaps you will kindly give me a little flower for my button hole?"

Marguerite's face changed instantly. The great brown eyes with the golden fire in their depths smiled up into the face of her companion, and with a gesture of childish abandon, she held out to him her two hands full of violets.

"You shall have them all—every one," she said. "You have been very kind to me, and I did not thank you. Here is a bunch for your coat, and how will you carry the rest?"

"So, Madamoiselle," and he lifted a violin case from the ground where he had set it when he ran to the assistance of the flower girl. "We will put them in here, if you really think I should take them. I fear I'm robbing you."

Digitized by Google

Marguerite's eyes were fastened upon the violin as it lay in the worn case, open before her, and a wistful look crept into their yellow-brown depths.

"My father played the violin," she said softly, and passed her fingers caressingly over the strings of the instrument. Then looking up and meeting the kindly eyes bent upon her, she smiled again, and held out the flowers, with the air of a gracious princess.

"You do not rob me, I give them to you," and she began to lay them tenderly in the case, beside the violin. "And I will tell you this, too. Every one does not know, or understand it. My father told me. The violet stands for music, always; but purple violets like these --ah how did he put it?—the violet holds the blue—would be pure blue alone, but for the soul in it, too, that is made visible in the blue, and makes the violet purple. Do you see? Well, so with the violin. All music sleeps within it, but the soul in it is what makes true violin music. That is what he said, and that the tone of a violin is utterly separate and distinct from all other sounds, as the fragrance of the violet is different from that of any other flower in the world. There! I'll close the box for you. I thank you for your kindness. Goodbye."

Before he could say a word, Marguerite had left him and sprung to the platform of a car that passed at that moment. Standing half dazed, with his violin case in his hand, and the crushed and bruised violets at his feet, he gazed after the street car, with a half frown on his brow, till some one grasped him by the arm, and exclaimed "Karl, for Heaven's sake, what ails you? We have been waiting half an hour at the hall, and here you stand gazing at space as if all Boston had nothing to do but wait for you. Come along, and make haste."

The two made their way without further delay, to Music Hall, where Karl Von Stettin was greeted with a burst of indignant reproach. He bore it with a patience that was not characteristic, and a close observer would have said that he did not hear a word said to him.

Digitized by Google

While he removed his overcoat, his friend proceeded to open the violin case, letting out a puff of fragrance into the air, already alive with preliminary sounds from impatient violins.

"Lieber Himmel, Karl, what's all this?—violets enough to ruin a poor fiddler like you. Such extravagance is not discreet, *mein Freund.*"

Karl hastened to the side of his friend, his fair face in a flame of scarlet. Taking the case away from him, he carefully lifted the instrument from the bed of violets, and closed the case. He was soon in the full swing of the Symphony rehearsal, and for the time Marguerite and her violets faded from his mind.

That night he appeared as soloist with the Symphony Club, and the next day he sailed for Europe.

* * * * *

Five years after that eventful February day, Miss Tesner—the niece of the wealthy Dr. Tesner on Huntington Avenue—stood before the mirror in her elegant home, and pinned a great bunch of purple violets on her dress. A bright sunshiny face looked back at her, as she stood there, and two great brown eyes shone with the same yellowish light that five years ago had smiled at her customers, across the rows of violets, in her little stall.

A closed violin-case was sitting on the table near, and when she had adjusted the violets to her satisfaction, she took it up, and hurried down stairs and into the carriage that was waiting at the door.

She was driven to the quaint old-fashioned home of her music master, Herr Stadler. The little black servant opened the door, as usual, and Miss Tesner entered the hall. There she stood still in wonder and delight, at the music that greeted her ears. Who was playing? It could never be Herr Stadler — and certainly not a pupil. She pushed open the door of the music-room and went in. A strange man stood with his back to the door, and played on perfectly unconscious of the girl's presence. She stood motionless, listening greedily. Such power—such technique —such execution she had never heard before. She gazed

Digitized by Google

spellbound at the player, till the man felt the strange magnetism of her steadfast regard, and turned suddenly about.

In that swift moment, when her eyes first met his, she remembered perfectly the face she had seen on that sunny February day so long ago. She half expected him to speak of the little incident, and almost spoke the words of joyful recognition that rose to her lips.

"It is Miss Tesner?" he asked in the calm voice of an utter stranger, and the blood rushed in a torrent to the girl's face, as she answered the question.

"Then I have to tell you that Herr Stadler has been called to the bedside of a dying friend, and I am here to take charge of his pupils until his return, if they are willing."

Marguerite never knew what reply she made, or how she conducted herself through the lesson that followed. Once or twice, she looked up suddenly and found the gray eyes of the violinist studying her face with a look of perplexity and mystification in them.

Herr Von Stettin had but recently returned from Germany, and Marguerite was not surprised to find that he was fast becoming a popular lion in Boston society. She met him frequently at musicales, and receptions. She heard him play at numerous concerts, and her very soul bowed down to the genius she recognized and adored. She knew in her down right, honest heart, that she loved Karl Von Stettin. She loved him for his music—for the genius that spoke to her heart of hearts, through his playing, and she would have gone to the ends of the earth to serve him because of that.

She never questioned his feelings for her. Her love was an unselfish one, asking for no return—dreaming of none. He was so far above and beyond her, that she loved him more for that very reason. She told herself that it was the musician in him that she worshipped, and that Karl Von Stettin divested of his genius would be nothing to her.

Digitized by Google

The weeks flew by, and the lesson days were the bright little mile-stones in Marguerite's life.

She worked desperately over her lessons, and found the small word of commendation from the master a full reward.

But there came an afternoon in April, when the whole world seemed wrong to Marguerite. Her lesson went very sadly, and she stumbled helplessly over the long, intricate run that she had accomplished with ease only that morning. Suddenly a great wave of passionate discouragement rushed over her, blinding her eyes with tears, and paralyzing the fingers that were usually so agile. With a gesture of vehement abandon, she lowered her violin, exclaiming with tears in her eyes, "I cannot play it. I think I'm *mad* to try to play the violin."

Von Stettin did not speak. He raised his own instrument, and played the passage over, and went on, improvising a strange passionate melody, absolutely foreign to the subject in hand, but that yet expressed some thought or emotion in the man that he would not put into words. He laid down the violin, then saying, "Try again."

The girl raised her instrument obediently, and began again. It was quite useless. Her fingers seemed powerless beyond belief, the muscles in her throat contracted painfully, and her head throbbed with every heavy beat of her heart.

She turned impetuously away. Speech was impossible and her whole body trembled with nervous excitement. She laid the violin in its case, and closing it hastily, turned the handle of the door and went out, without a word.

Von Stettin had tried vainly to find a word to say to her. The tender words of sympathy and encouragement that came to his mind, he could not speak to Miss Tesner. Glancing uneasily about, his eye fell on Marguerite's violets that had been displaced, in her impetuosity, and fallen unnoticed to the floor.

"Your violets, Miss Tesner," he cried hastily, but she

Digitized by Google

was gone. He stooped and gathered up the scattered blossoms, and with strange tenderness set the stems in water. Then he paced up and down, and called himself a brute, and remembered a thousand kindly little words that he might have said to her.

At the end of half an hour, a note from Miss Tesner was put into his hand. He read it at a glance.

"Herr Von Stettin, —

I shall shall never play the violin again.

Marguerite Tesner."

"Poor little one!" muttered Von Stettin, "how like her it is! The very abandon of her nature will make her a most magnetic player—some day." He read the note again and again, smiling tenderly over the pitifulness set forth so strongly by the very lack of many words.

A week went by, and Marguerite did not return. Von Stettin wrote many answers to the little note, and destroyed them all.

Marguerite's violin lay in its case, as she had shut it in, on the day she went last to the music room. She would not look at it. She despised her playing, and believed that she really never intended to play again.

She wrote regrets for Mrs. Ben Schuler's musicale, and then tore the dainty sheet across, and taking another wrote an acceptance.

"What 'a mere, mere woman' I am, to be sure!" she said to herself with a sigh.

The musicale was all that Mrs. Schuler's entertainments always were, and more, for Karl Von Stettin played, that night, as few had ever heard him play before.

Marguerite Tesner sat in the shadow of some great ferns and palms, and having fiercely silenced the young man beside her, she drank in every note of the rich, mellow music, as it rose and thrilled through the room. Those long sustained tones, fairly trembling with wonderful feeling, seemed a very ecstasy of all that was sympathetic and comforting. A sensation of awe and bliss that was almost anguish prevaded the girl as she listened. It was to her a very torture

Digitized by Google

of enjoyment and she could have believed that Von Stettin's violin was strung with her own heart strings.

The music ended, she leaned back among the cushions with a feeling of physical exhaustion. She waved her feather fan slowly to and fro, stirring the bronze ripples of her hair, and sending abroad the perfume of the violets at her breast. She had been sitting so for some moments while the young man chattered on to ears unheeding, when Von Stettin entered the ferny recess, saying laughingly, "Can you afford me an asylum here, Miss Tesner? These people! Why must they say so much?"

"The penalty of fame, you know." Said Marguerite smiling. "Sit down, will you not? I shall not thank you except with these," and she handed him a few of the purple flowers at her breast.

"How uncommonly cruel you are, Miss Tesner," cried the youth at her side. "Here I have begged and begged you for a few violets, and you would not give me so much as one."

"There now, Clarence, don't be indignant," said Miss Tesner with a slight laugh. "Violets stand for the violin, and they are not for you, you know."

"Very well—I shall try to find a kinder person than you to talk to." And he left Marguerite alone with the violinist.

"Will you tell me, Miss Tesner, where you heard that sweet theory of the relation of the violin and the violet?"

"My father was a violinist. He told me that a violet would be pure blue but for the little soul inside, that modifies and makes it what it is. And that the violin——." Here she stopped short, and a vivid, painful blush spread swiftly over her face, forehead, and neck. She had forgotten for the moment that the famous violinist beside her was indeed the same kind stranger that had received her violets on that day so long gone by.

"What is it? she said, trying to receover herself, "Why do you look at me like that?"

"The violin and the violet, "said Von Stettin, running

Digitized by Google

his hand quickly across his eyes. "Years ago, just before I went to Germany, I was fortunate in being able to assist a young flower-girl, whose stall was demolished by a runaway horse, and when I had done what I could for her, in gathering up what violets remained uninjured, she gave me the flowers, in return for my services, and as she laid them in my violin case, she told me that her father was a violinist, and that he had told her—what your father told you, about the violin and the violet. Is it not strange, Miss Tesner?" The grey eyes were looking searchingly into the brown ones, as he spoke. They fell, at last, and Marguerite's lips dimpled into a smile, as she said softly,

"Why, not so strange, perhaps, as it seems. Her father and my father were very close friends."

"Nay, Miss Tesner, be serious! who was the little flower-girl, and how is she possibly connected with you?"

"The flower girl's name was Marguerite, and she was my own veritable self of five years ago." She did not look up as she spoke, and sat waiting for Von Stettin to speak. He did, at last, slowly, tenderly,

"And while I've been searching you among all the flower girls in Boston, you were actually my own pupil."

"Searching for me—for *me?*" cried Marguerite, tears making the brown eyes wonderfully brilliant.

"For you—for the little flower girl, Marguerite. And I have found her, in Miss Tesner. Found her to lose her again, perhaps. As a simple little girl, such as I talked with five years ago, over the violets, I though I could have won my flower-girl—but Miss Tesner, is not the same."

The strange humility in the man so high above her, astounded the girl, and for a moment she was silent. Then she half extended her hand to him, and said, with the open down-rightness that distinguished Marguerite Tesner,

"Do you mean that you love *me*, Herr Von Stettin?—or only the flower-girl that you saw but once?"

"I love both, Dear—both in one. Ever since that day five years ago, I have carried your blessed brown eyes in my heart, and I came to Boston to find you. Am I to lose you again?"

Digitized by Google

GOUNOD AS AN AUTHOR OF SACRED MUSIC.

(CONCLUDED.)

IN the *Sanctus* we notice a disproportioned stanza. *Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis*, is compressed into seventeen measures. *Benedictus qui venit in nomine Domini* is stretched to fill fifty measures.

We will pass over the introduction of the harp, and speak only of the sentimental character of the composition.

This theme is twice presented, alternately, in four different voices, always solo, one after the other, and supported solely by the organ and the harp.

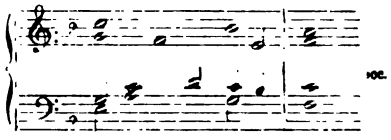
We might animadvert to the manifest sentimentality of the two parts of the chorus, but we will limit ourselves to an excessively melodramatic cadenza, which is as follows.

Aside from the profanity of this cadenza, one can see by its construction how difficult it would be for young boys to execute it, except in some such number as gave it for the first time, at the cathedral at Rheims—where there were, I believe, about one hundred and fifty.

The *Agnus Dei* is decidedly better than the rest of this mass. It falls, it is true, into a uniformity of rhythm, and into a combination of childish fancies in the *miserere nobis*, and the solitary cadenza recurs too often, but in compensation

Digitized by Google

in the attack of the third *Agnus Dei*, the polyphony is released with a beautiful effect, and a truly scholarly treatment, and this leads us to forget the resemblance to the famous *Preghiera della sera* in the words *dona nobis pacem*, since it permits us to pass to another harmonic license. And this, as in the following, presents itself sometimes with little logic, and sometimes with considerable inexplicability, treating with music destined to be executed by the voice, with a departure from the established rule that is always dangerous.



In the *Mass of Joan of Arc* a similar cadenza recurs a dozen times; the figuration is slow, the style homophonic; the greater part of the elements that compose it contribute to render it monotonous and heavy, not to speak of other defects; so that, through its own rhythmical construction, in order to obtain for the mass an execution barely sufficient for bringing out the intonation, it is necessary to make use of an immense number of singers. And notwithstanding, the voices still remain confined to a restricted ambit; and as they do not describe a true melody, but only serve to complete the harmony, the intonation is always incertain. And upon this reef runs this same Gonuod, who, in the mass of Joan of Arc, in order to avoid the consequences, gives to the organ the simple repetition of the vocal part.

* * *

The *Choral Mass of B. de la Salle*, conceived with a criterion very different from that which inspired the preceding, is undoubtedly of great value. It is composed upon the theme of the air *Credo in unum Deum;* but this theme does not serve in the development other than as a necessary subject about which to group the other parts. This method is not that of the old classic masters, but no

Digitized by Google

matter, if by this means Gounod is able to rise to the height of true religious music in a new form.

The *Prelude* of this mass (useless if one insists that a liturgical mass must commence with the *Introito*) in the development shows a close resemblance to that of *Faust*; chromatic, if you will, but beautiful, and superbly carried out. The *Kyrie* alone is profoundly rich in melody, blemished, perhaps, in form by the *Interlude* which precedes the *Christe*, and still defective in unity of style toward the close, where peeps through a fragment of a theme heard in the *Prelude*, chromatic and somewhat common.

Again one can not acknowledge the necessity for the syncope in the bass parts, which differ completely from the character of the composition.

The *Gloria* is almost always homophonic, to the exclusion of other forms. Only in the *Amen* is the polyphony developed. One can observe here the breaking into the diatonic, a usage which appears to be a favorite one with Gounod in this mass—a useless reduplication of parts. But in the contemplation of the beauty of the whole conception, these faults are completely lost sight of.

Nevertheless we can not understand why the Prelude in D♭ to the *Credo*, in the midst of fine chromatic modulations, suddenly leads to the attack of the voice in D natural major. This is certainly a useless pomp of knowledge. Three long pedal points run through the composition. But the only other observation that we can add is that the *Credo* is truly a work of great elevation.

In the *Sanctus* begins a new pedal point. The tendency of the author to put these in wherever the theme requires, too often results in an ear-splitting effect. One thing inexplicable to us, is the use of four different subjects for the *Hosanna*. This certainly does not contribute to the unity of the composition.

Digitized by Google

The masses of Gounod are open to many other criticisms. Through all, in the principal parts of the compositions, we find rhythmical resemblances, and strange melodies, which one might almost call stereotyped. But we will merely mention this fact, and pass to other considerations.

* * *

No one would wish to accuse us of irreverence toward the author of *Faust*. Yet we, unlike many others, cannot admit him to be a greater musical genius than any France has produced in this century. No; France, who gave birth to that true genius, Hector Berlioz, the only composer worthy of being measured with Wagner, has no need of such adulation. And yet we refuse to believe, with others, that Gounod was not a genius. He was a well balanced genius, and of him Lincè well said in the periodical, *Musica Sacra*, of Ghent, judging him as an author of church music, "Without doubt he had a too high intelligence, and a too profound respect for religious things, not to understand the necessities of the "church" style; but his lively and passionate nature, his tastes, and especially his habits, all tended towards a weak and theatrical style. He had a believing soul, anxious for spiritual consolation, but refusing the absolute renouncement which is the only price at which it can be obtained. Whether he sang divine or human love, it was always the same chord that he struck, and a chord sometimes, too, that awakens an unhealthy sensuosness." And later on the same author writes, "And if I do not err, the future will say that he was before all else, a man of the theatre. It is by his theatrical compositions that he will live." I think this is sufficiently clear, concise, and just, and it is confirmed in every particular by what has been recently written of him by P. Jannsens, to whose work we have frequently referred.

We have, not infrequently, been asked what reply should be made to those, who, when admitting that the church can, and ought to avail itself of the modern progress in musical art, justify sacred music which is not only intensely modern,

Digitized by Google

but even accompanied with the modern equipment of instruments. The answers are various. In the first place, all music entered into the church service purely as vocal music; afterwards the history and the progressive development of the art tell us that the necessity for *cadenzas* and accentuation in the great part of the declamation gave rise to musical rhythm, melody, etc.. There is in our favor the immutability of the liturgy, to which the music must fit itself, and besides the conservation of the Latin language, of the sacred appointments and vestments, and of the candles and lamps upon the altar, in spite of the discovery of gas, electric lights, etc. Moreover, the fact is evident that chromatism, having displaced the diatonism proper to the old ecclesiastical moods, will develop itself in a theatrical manner. Accordingly we firmly believe that to create true sacred music on the fundamental principal of the liturgy, which claims for the art a character essentially apostolic, and to unite with this the technical elements of today, would be very difficult, if not impossible. From this premise results, as in the case of Gounod, that the confusion of religious and profane styles is unfailing, and perhaps often unconscious. But whoever, giving himself up to the caressing refinement of the Gounodian music, and to the softening effect which it is able to produce upon a mind morbidly sensuous, thinks he perceives, through the apparent aristocracy of form, music worthy of the Temple of God, falls into a grave error. This is the more easy when he contrasts such music with the dissatisfying banality of the sacred music still used in Italy. And this is a fact based entirely on psychologic and physiologic grounds. The triviality of the sacred music as practised in Italy is so manifest that one easily grasps it; but the refinement and sensuous profaneness of the sacred music of the old French masters, masked in an apparent seriousness, penetrating to the weak and morbid regions of the mind, overcomes the spirit of the faithful, and at the same time lures them always farther from the true ideal of religious music. For in man, weak by nature, the spirit is always more or less

Digitized by Google

inclined to yield to seducing sensuousness. And music, when it soothes the senses, conquers the soul. It evident, therefore, that those who teach that the music of Gounod is true sacred music, allow themselves to be conquered by sensuousness, rather than by a true religious ideal, through a morbidness which little by little becomes *sentimentality*.

The sole fact that the music of Gounod is more serious than that of the people at large, is not enough to secure for it the claim to being called sacred music. That would be too much.

The music is more serious, perhaps, because the composer found himself, through study and atmosphere, above the musical taste prevalent in Italy at the time. But in the same way sacred music, and also profane or theatrical music, were more serious in France—for reasons which it would be useless to ennumerate. Yet serious music was not on that account less profane. It was only a little less trivial, and a little more fine and aristocratic. Nothing more.

One more observation, and we are done. There are those who have had such faith in the protean genius of Gounod as to claim for him ability to create profane music, and at the same time ecclesiastical music (adducing as proof, that the author of stage music expresses sentiments of love, hate, grief, etc., giving the auditor the expression of such sentiment without his having experienced any feeling of love, hate, or grief). We must contrast as very diverse things, the expression of a sentiment derived from a human passion, and of one arising from a true religious feeling. If one were to acknowledge and accept as religious that feeling arising from mere fastastic ideality, then the religious expression of sacred music would become the slave of every musical fashion, dependent upon the volubility of different epochs. This has been the case for some time. And at what a deplorable inconvenience have we brought about the beginnings of a reform in sacred music according to the standard of the antique form, a standard not restricting—as some insist—but broad—an emanation from a soul not

Digitized by Google

morbidly given up to a poetic, religious ecstasy, but firmly imbued with the force of a grand and powerful faith, inspiring to that sublime ideality toward which especially Italian art is soaring, when faith and art shall unite in a result the sublimest and grandest that history through all the centuries has been able to record.

GIOVANNI TEBALDINI.

Milan, Italy.

A FOREIGN LETTER.

(The following letter written by Mrs. W. S. B. Mathews to her children is of such general interest that the Management of *Music* have asked the privilege of printing it).

On board the Allan Line s.s. *Parisian*,
St. Lawrence River, July, 1894.

I FORGOT in my letter I sent yesterday to tell about our sight seeing at Quebec. The Misses H. and myself took a carriage and visited all the places. Our driver was a "Frenchman from Cork," and his pronunciation was decidedly unique. Miss L. H. has his name and I intend getting it, so that if Anna comes as far as Quebec to meet us, she can find him and have him take her over the same route. He charged two dollars without any time limit!

He first took us through Champlain St., a narrow one and lined on both sides with the quaintest, queerest old houses you ever saw. I think there can be no others like them on this wide continent. But before reaching this street we passed the place where the landslide occurred a few years ago. The rocks that fell came from the corner of the citadel. If these rocks had been New Hampshire granite I am sure they would never have fallen, but it looks to be a rock that splits easily, and the strata is sharply telted. There are various cracks yet in the rocks, and it looks, as if at some time there might be another mighty downfall. As it is, the place is considered so unsafe that when one has reached the top of the bluff, no one is permitted to walk out to a little sort of summer house that stands there. Then we went to some old church dating from 1600 and something. We went into it. The inside was quaint and quiet. Then to the hotel of the Golden Dog with its inscription which the driver repeated to us. I cannot recall said inscription, but the outcome of it was that "he waited his revenge." The notoriety of the hotel and the cause of the dog and inscription relate to a duel which was fought there. (I may not get all the things in, in the order in which we saw them, but will do the best I can). Then we passed the Archbishop Taschereau's

Digitized by Google

residence, then another magnificent church, which we entered, beautifully decorated in white and gold with many pictures. This church was very large, with chapels around the sides, if that is what they call them—where mass could be said. We saw one confessional with its doors open in which sat a priest in white robes waiting to hear what any might have to whisper into his sympathetic ear. We saw where the houses of Parliament stood when Quebec was the capital. The situation was most beautiful. Then to the Hotel Frontenac, with the most lovely esplanade. Ah! that's a place to stay if one wants a view that will never grow tiresome, it is so commanding looking both up and down the river, and far across! It's an ideal place for a hotel. Then to the Fort, where a soldier was detailed to escort us around. answer our questions and let us "guy" him. His queer English was amusing, and his efforts to entertain merited the quarter we gave him as a "tip." Imagine an American soldier taking a tip. Maybe they would, but if one should I would at once set him down as a foreigner.

In the Governor's garden near the Esplanade is a monument to Montcalm and Wolfe with suitable inscriptions. We passed the Hall of Justice where our driver said, "the one with the most money gets the most justice." He has learned the fact that law and justice are by no means synonymous terms. We went to the spot where Wolfe fell—which is marked by a monument and beyond which are the Plains of Abraham. We did not go there, but viewed them from the monument. The "plains" look marvellously like ordinary pasture ground, and I saw several cows there who looked as if they were on their native heath.

During the drive we saw the house where the Duke of Kent lived while in Canada. The old house looked quite commonplace and did not have a bit of a halo. Somehow I am not much of a hero worshipper, so did not feel specially interested in various houses to which we were taken, but as they were considered among the things to be seen, and as it was the correct thing to do, we did it.

So many lovely bits of view as there are in Quebec. One thing I forgot was to sprinkle in here and there a church. I believe we saw all the noted ones. Then some very old, old houses. I wondered if the people living inside were as queer and quaint. Our driver insisted that we could not say we had really seen Quebec unless we would visit one celebrated fur store. We protested but as Miss L. H. wanted to buy a cap we decided to go in. I am glad we did for it was the most magnificent display of furs of all kinds, shapes and sizes that I ever saw. I saw one rug of Russian sable. Think of putting such beautiful fur down for one to walk on!

On our way home we were driven through a street so narrow that from our carriage the houses could be touched on either side. These poor old houses seemed to swarm with children, and were gay with flowers on the window ledges. Being a very warm day doors were open, so we could easily see the interiors. They were

Digitized by Google

as peculiar as the outside, and all were very neat, many of the steps being covered with oilcloth. And the children! I never saw so many beautiful children in so short a space of time. Perfect little cherubs with their bright and smiling faces, and their queer-sounding French chatter. If one wants to see a queer old place one must visit Quebec, and that, too, before the American spirit of change shall have captured it.

Mother Lathrop said, "Mexico was old, quaint and dirty." Leave off the "dirty" and you have Quebec. I wish each one of you might see it as I have. One of the strange sights is the number of priests one meets everywhere. Their costume is somewhat peculiar, being like nothing you have ever seen in "the States." There! did I not use that expression, "in the States," as if I were a native-born Canadian? I flatter myself that I did. These priests look as if they wore divided skirts, with a coat with such long tails it almost touches the ground. I think the costume is as ridiculous for them as Dr. Mary Walker's is for her. I write this to-day before I shall have become so disgusted with all things here below as to despise them.

This morning opened foggy but with the bay as smooth as ever Lake Michigan was in its most quiet mood. Our "fog-horn" sounded its most "thrilling note" far and wide. Gradually the fog lifted and the afternoon is bright and pleasant. That big, fat woman at our table is "mighty smart" and furnishes no end of amusement. She is a regular "major-general."

Oh! I meant to tell you—last night—just after the light had faded out of the western sky, we made Ramouski. Our boat sent up three rockets and then awaited results. A little side-wheeler came out to us, took off our mails and pilot, giving us in return seventy-five bags of mail, several trunks, many packages and a few passengers. As the boats separated, the people on the small boat gave three cheers for the pilot, then three for Captain Ritchie—our captain. On a boat such a little thing draws a crowd. We all watched the simple affair of changing mails as if it were intensely interesting. *We* realized it was our last chance, this side of the big water, of our getting home if we felt like backing out. Hereafter if we are taken with such a fit we must *wade*. (The driver's name is *Dunnivan*.)

Friday afternoon.

To resume. While in the Gulf, Tuesday morning, we saw several whales. They would "blow," then their big brown backs would show above the water. I do not know how many there were, for the same one may have blown many times. During the day, while we were sitting on deck, a number of little land birds, about the size of, and looking very much like, a dark canary, lighted on the rail. One of them rested for a few seconds on Miss H.'s knee. Then we passed a lighthouse on the coast of Labrador and soon after sighted our first iceberg. We did not pass it nearer than three miles, but by that time there were many in sight. Some as the light struck

Digitized by Google

them were exceedingly beautiful. While we were eating supper we passed one—not very large—that could not have been half a-mile away. We kept count till we had seen more than fifty, when we gave it up. As we passed the Straits of Belle Isle the swell of the Atlantic was too much for me, and I sought "the seclusion which the cabin grants." I cannot imagine why the island is called "Belle Isle"—it is so bleak and barren, not a beautiful thing about it.

Wednesday morning I went on deck again, but as I did not feel happy went to my state-room and lay down for reflection. Tried the deck again about noon, and still could not stay. I was not at all nauseated but I was sick. So I kept my berth the rest of the day.

Yesterday morning I was all right, and have been ever since, though I will confess that the sea has been very smooth. Yesterday there was not a ripple, neither could I detect any swell. To-day it is a little rougher and more wind. So far Papa has proved himself a good sailor. He said to-day we would reach Liverpool Monday afternoon. Shall stay there all night starting for London Tuesday morning. I just wish I knew how everything is coming on at home. It seems a month since I left.

I shall be the color of old mahogany when I get home. It's a long time to wait to hear from you, and W. comforts me by saying he thinks there will not be one word for us at London. I believe I am squeamish about my eating. I never thought I was before, but I guess I am. Any way I would like a cup of good coffee or tea. It seems to be the general opinion that this has been an unusually smooth and pleasant voyage. There has been very little fog. To-day (Saturday) is bright, with the sea a most beautiful blue, and the whitecaps are so pretty. This is the end of my paper. When we get to London I shall have to purchase both paper and envelopes.

I am proving to be a good sailor, butall the same I long for home. Good-bye.

MATER.

P. S.—Tuesday. Reached Liverpool last night.

Zermatt, Switzerland. August 30, 1894.

WE left Chamouni last Friday morning for Contamine by carriage. The road was a fine one, as indeed all roads that we have seen in Switzerland are, and as the day was fine we enjoyed the drive exceedingly. Right here let me say that for beauty the Chamouni Valley exceeds any valley I have yet seen. On our way to Contamine we stopped at St. Gervais for dinner. That is a town pleasantly situated, and is a health resort. There were many there, almost entirely French and Italian. When we reached Contamine we had before us a walk of one hour and fifty minutes, according to Bædeker, but we lengthened it to three hours, reaching Nant-Bourant about seven o'clock. The walk was a delightful one up a

Digitized by Google

charming valley, then a steep and stony bridle-path the rest of the way, but all so delightful. Our walk followed up the river, and on the bridle-path we were close to the edge of the deep gorge through which the river rushed and roared. By the way, all the rivers in this country are in such a hurry to get down hill! While on the path we passed two fine waterfalls. Reaching Nant-Bourant we found it simply a *chalet*, but clean and neat, and the best meals we had had up to that time since leaving Paris. The views from there were fine. (If I fail to gush much over descriptions of scenery please remember that some of my adjectives are now threadbare, others are broken all to pieces, and the rest are so dilapidated as to be practically useless. I need an entirely new set.) We spent the night at Nant-Bourant, starting early next morning with a mule and guide. Our baggage was packed on the mule, and the women of the party took turns in riding. William walked all the way to Mottel's. It was an exceedingly hard and long walk, especially the going down, as it was very steep and loose *shale*. On the way we passed over Col du Bonhomme and Col du Fours. At Col du Fours we dismissed the guide and mule, each one loaded himself or herself with his own baggage and made his way on foot. Nant-Bourant is 4780 ft. high, and Col du Fours 8890 ft. high. So you see we had made quite a climb. On the Col du Fours we walked over the snow. We took our lunch with us, as there was no stopping place between Nant-Bourant and Mottel's. W. had calculated to stay at Mottel's over Sunday and rest, as he was very much worn out with his long and hard walk, but later he decided to go on. Mottel's is at the head of the valley. Our next stopping place was Courmayer, so next morning, with a porter to carry our luggage, a mule not being obtainable, we started. We had a steep ascent at once of nearly 2000 ft. over the Col de la Seigne. The top of the Col marks the boundary between Switzerland and Italy. Here our porter left us, each took his own, and we started down the mountain, on what proved to be a fearful walk. From this place we also took a lunch—or rather from Mottel's. About an hour's walk from Courmayer we came to a little *chalet*. W. was afraid I was going to give out and he himself was just about used up, so he proposed, if possible, to get some sort of conveyance to take us the rest of the way. The man said, "Yes, I have a chariot," and he proceeded to bring forth the vehicle and attach to it, not a mule, but a regular *burro*, that he could have picked up and carried in his arms! The "chariot" was simply an Italian peasant cart—unlike anything you ever saw. It was entirely without springs. Neither of the Misses H. would ride, nor let their luggage be carried in it, so W. and I mounted our "go-cart"—the man running beside and leading the beast—and rode the rest of the way. I fancy we made a startling appearance, riding into town Sunday afternoon, when all the tourists, of whom the town seemed full, as well as natives, filled the streets, all in Sunday garb. It was the first day I had burned my face, but crossing the Col de la Seigne

Digitized by Google

the sun was very hot, shining full in my face, and the wind blew so hard that I could not raise my umbrella. Sometimes it seemed as if we could hardly make headway against the wind. So you can imagine what an elegant figure I cut! My face and hands were so burned that when I put them in warm water it was as if I had put them in the fire. I was thankful for the "chariot," and also that I did not allow my pride to prevent our riding in it.

We took a carriage next day at half-past one for Aosta. The day was lovely and the ride down the valley beautiful beyond description. The snowy range of Mont Blanc dodged in and out of sight a great portion of the way. Reaching Aosta we were driven directly to the railway station. Finding that we had some time to spare we started out to view the town. Of all desolate, dirty, inconvenient places, I recommend to you the railroad depots we have encountered this side the Atlantic! We left Aosta on time for Chatillon. It rained hard a greater part of the way, and I was glad we were not out in it. Chatillon is beautifully situated on a hill, about one mile above the station, at the mouth of the Valtournvauche. Our hotel as right on the side of the gorge throughout which tumbled and tossed a mountain stream, with such a rush and roar that I was not able to sleep until day-break. From here we were to go to Breuil, and as we were going to cross St. Theodule Pass a guide and mules were necessary. These were engaged at Chatillon. Here, too, we took a landau to the village of Valtournvauche, which we reached about half-past twelve. Here we took dinner and waited for the guide and mules. Two mules had been engaged, one for me and one for Miss L. H., her sister preferring to walk with Mr. M. It was a walk of two hours and a half up a rather desolate valley—to Breuil. Here there is an excellent hotel, and we were nicely fixed. From there we were to go up the St. Theodule Pass, and down on the other side to Zermatt. Our guide said the glaciers, of which we had two to cross, were quite unsafe toward the middle of the day, so that it would be necessary for us to start by four o'clock in the morning. That meant getting up at three—for we must have our coffee before starting. We got up—though none of us felt ready. When we started it was still so dark that the path was scarcely visible, but it grew light rapidly, the morning was fine, and the coming of the sun over the mountains was *glorious*. Our cavalcade had increased in numbers by the addition of two young girls who were to take back the mules which had been engaged to take us to the edge of the glacier. Here the porter and guide took the luggage and we crossed the glacier, which was not very difficult, aside from its great elevation—10,000 ft.—which, however, made breathing exceedingly difficult for Miss L. H. Of course, we all felt it, but none of us so much as she did. Reaching the little stone house at the top about eight, we stopped for some breakfast. Miss H. took bread and wine, her sister took nothing but—a bed. Mr. M. and I had coffee, bread and an omelette. After resting a bit we started to go on, when a terrific snow-storm set in,

Digitized by Google

which detained us about half-an-hour. It must have been arranged for our benefit, for the cloud passed over and the day turned out fine. But how it did blow and snow for a little while! We had yet another and more dangerous glacier to cross as it had numerous crevasses that we must go over. We were all tied together with ropes at distances of about fifteen feet. Perhaps it was twenty feet, but not longer than that. Here was the order of our going. First, the Guide, then L. H., then myself, then Miss H., then W., then the Porter, then another guide who offered to carry part of the luggage if he might be permitted to be tied to the rope. It was a hard but charming walk—one I would not have missed for anything. To reach the second glacier we had to make an exceedingly steep and difficult descent of nearly two hundred feet. Even that short distance made the breathing easier. While crossing this glacier the lights on the lofty peaks, the shadows on the mountains, the blue sky seen through the rifted clouds, made up a picture not soon forgotten. I do not know just how long we were crossing this glacier—maybe an hour and a half. After crossing and being untied we began the descent to this place—a long, hard jaunt, yet in many places with such magnificent views. Oh, these mountains—these snowy peaks! This morning the Matterhorn stood out so clearly and sharply defined. The atmosphere was like crystal, and the mountain looked as if it might be hit with a stone.

I meant to have told you that our ride from Chatillon to Valtourvauche was delightful. The natives have a queer way of stowing wood. We passed many houses where the wood for winter was stored in trees—either on a sort of platform, or else if two trees grew near together, piled in between the two much higher than a man's head. Wood seems to be so valuable there—even the little twigs being gathered, tied up in bundles and saved. Another thing I noticed in Italy which I did not see in Switzerland, is the beggars. All the time we have been in Switzerland I have seen but two, and they were both old men and very decrepit. Sitting by the roadside as we passed they would hold out their dirty old hats, but say not a word. After we passed into Italy children would come running behind the carriage, mumbling something, of which we could make nothing, except that at the end the word "sou" came out with great distinctness. In one place I saw a girl—she might have been eleven years old—working in a field. At the sound of our carriage wheels she dropped the tool with which she was working and started at galloping pace for the road. Following in behind the carriage she began the usual muttering, ending with "sou." Everywhere there are shrines, and every little hamlet has its church. To judge from such things they ought to be an intensely pious people. One thing has struck me—the perfect honesty and trust between themselves.

What a long letter I have written! But I am exercising my brains while I rest my bones.

Digitized by Google

A NEW ORCHESTRA.

It will be remembered that this Magazine for January, contained an article devoted to John Philip Sousa and his Band, and their brilliant record at the World's Fair, etc. The article concluded as follows:

"The Sousa Band stands alone. It is at the head as much as the Boston Orchestra under Guericke was alone, or the Chicago Exposition Orchestra under Thomas was alone. Nothing has been heard better. Hence the transcontinental tour, upon which the Band is about to enter, will be of great musical importance to the entire country—and great pleasure and fun as well. That is the beauty of Sousa. You can take culture from him without fatigue. Play and work intermingle. The light, the grave, the playful, the severe, the original and the new, all follow one after another without delay, or waiting. *And after all I cannot help regretting that Sousa is not leading an orchestra. It does seem to me that he might as well.*"

W. S. B. M.

We call this reference again to mind, because of the announcement in one of our city dailies, that Sousa's Band has proved so remarkable a success that its Manager has determined to supplement it with an orchestra, also of course under the direction of Sousa, which will musically follow, in most respects, the lines inaugurated by the Band. It will stand in America for the famous Strauss Orchestra of Vienna, which, while distinguished for the playing of Strauss Waltzes and other light and pleasing concert music, varies its programs as Sousa now varies them, by classical selections of the highest character. It seems to us that such an Orchestra, in the hands of so able a Director and so thorough a musician, must be a success at the outset. The reception given to the Strauss Orchestra, when brought to this country four years ago by Mr. Blakely, demonstrates that the American people would give hearty welcome to an organization which should alike instruct and amuse them; and we therefore feel certain that the new Orchestra will meet with an enthusiastic reception, and be rewarded by immediate success. *Music* congratulates the public upon the opportunities thus offered them, and Mr. Blakley upon the promised success of his new venture.

Digitized by Google

CHICKERING PIANOS

84,000 MANUFACTURED AND SOLD. 84,000

PLAYED AND ENDORSED

BY THE

World's Most Eminent Musicians.

☞ Recipients of one hundred and twenty-nine First Medals and Awards from all parts of the World, including the

Supreme Recompense, the Cross of the Legion of Honor,

the highest European award ever given to a Piano manufacturer, and the

CROWNING AMERICAN TRIUMPH,

The Greatest Award at the World's Columbian Exposition, Chicago, 1893.

UNANIMOUS VERDICT OF THE JURY:

THE TONE quality is of the **highest grade of excellence,** possessing great volume, being deep, full, musical and sympathetic. The duration and singing quality of the tone are of the **same high character.**

THE SCALE is evenly balanced and throughout free from weak spots—**scientifically and musically correct,** the most powerful strokes failing to reveal any harshness or break.

THE ACTION is of the **highest class in every respect,** and is regulated with **extreme nicety.**

THE TOUCH is all that may be desired, being equally characterized by **delicacy, elasticity, responsiveness,** and **promptness in repetition.**

In every detail of construction the **choicest materials** are used. The workmanship is of the best, and

THE CASES are **chaste and artistic** in design.

Signed,

MAX SCHIEDMAYER, *Judge.*

K. BUENZ, J. H. GORE, } *President and Secretary Board of Judges, Liberal Arts.*

The Oldest Pianoforte Manufactory in the United States,

ESTABLISHED BY JONAS CHICKERING, APRIL 15, 1823.

With over Seventy Years' Experience, and an Unquestioned Reputation for all that is Best in Piano Manufacture, we confidently solicit a critical examination of our present Styles and Cases.

Chickering and Sons, Boston.

Digitized by Google

LETTER TO TEACHERS.

AS the time for going back to the school room approaches, the question uppermost in the mind of the music teacher is, "What shall be my course this year?" Some have attended summer schools and listened to lectures and practical suggestions by eminent teachers; but there are many who have not, and it is to those I would say a word.

I was so fortunate as to be in attendance at the summer school at Philadelphia spoken of in the August issue of this magazine, and I think all will agree with me when I say that the whole tendency of the school was to help lift one out of whatever *rut* one might have been in. All the lectures, all the recitals—everything—tended to broaden ones ideas. There is nothing so detrimental to education in whatever branch, as a prescribed routine to be carried out with each scholar alike. A. is never exactly like B., and *never* can you use the same illustrations with all scholars and obtain the same results. So the work at Philadelphia, while it had much to do with Mason's system, still had for its main object, *broadening*. Two in attendance at the school who had worked together the past year, had decided before going, that the coming year should be a better year than last, and that they would map out a course of study, and when A. had played such and such studies, she should take up such and such studies. They had talked it over many times, and finally decided to wait till they could talk with others there. Such men as Prof. Fillmore of Milwaukee, and the Editor of this magazine, and others, were interviewed, and the unanimous opinion was, *do not lay* out a course and stick to it without regard to the differing characteristics of different pupils. They make the scholar the first object and give what is needed to develop whatever deficiency there may be in that particular scholar.

The Mason system of technics seems to be about the broadest system. That used in connection with pieces, and the difficult passages adapted to the technics and studied as such, seems to be about all one needs. The Mason system has in it every form of technic needed, and can be used from the first lessons up and up, even as far as one can go, and at the same time it never wears out, or gets monotonous. Those who have not used it, I advise getting it and using it as far as possible.

Above all things do not allow yourself to stick to certain pieces. Try and take back with you a list of new pieces and phrasing studies.

Another suggestion which I have known to work advantageously was to give an examination several times though the year, not in harmony, but such as was spoken of in the March '94 issue of Music.

One school did that, used the list of questions as mentioned there, and followed it up a few months later with a harder list, and the result was astonishing. The first was most unsatisfactory and discouraging, the answers being wide of the mark, but it did what was intended, set the scholars thinking, so that when the next was given the results were again astonishing, only this time astonishingly good—at least fifty per cent. better than the first. So much for examinations.

EDITH C. MATHEWS.

Digitized by Google

A GOOD BROTH IS HALF A DINNER

EVERY ONE can afford to use Clam Bouillon for Lunch, Dinner and Tea at **20 cents** a quart. Enough for a whole family. Prepared in five minutes from a **bottle** of

BURNHAM'S CLAM BOUILLON

Quality improved, price reduced, larger bottles. All Grocers sell it.

E. S. BURNHAM CO.,
120 Gansevoort St., N Y.

Sample bottle, 10 cents; makes a pint.

A. H. Andrews & Co., 215, Wabash Ave., Chicago.

Workers in Wood and Metal, Office Furnitrue Etc.
Also The Andrews Metal Piano Chairs and Stools.
Artistic, Light, Comfortable, and Indestructible.

This luxurious hair is instantly convertible into a Duet Chair; automatic movement, the lowering of back forming the double seat shown in cut of Duet Chair. Any child can raise the back.

Duet Chair.

Adjustable chair; the seat raises and lowers by screw. The back is varied in height by set screw, thrown forward or back. Rests the back by giving support where it is needed.

Parlor, Dining or Reception Room Chairs, that must supplant the frail wood-framed ones.

Our metal chairs will last 100 years of hard usage and are so warranted.

We make the best **Music Leaf Turner** in existence, and cheapest

—Also—

"Hand & Arm Guide" to correct bad hand positions of pupils. — Recommended by our leading piano teachers.

Send for Catalogue!

This is a very strong and beautiful table that can be shipped in the "knock-down." It is very cheap in price.

Digitized by Google

"IT RESTS THE BACK."

The "Perfect" Chair is adjustable to dif positions, supporting the Back at just the right place. It i thing for Book-keepers, Cashiers, and Office men.

Write for Catalogue. **Dowers Manufacturing Company,** 41, C. Indian Chicago, I

PATENTS

Promptly secured. Trade-Marks, Copyrights and Labels registered. Twenty-five years experience. We report whether patent can be secured or not, free of charge. Our fee not due until patent is allowed. **32 page Book Free.**
H. B. WILLSON & CO., Attorneys at Law, Opp. U. S. Pat. Office. **WASHINGTON, D. C.**

Remarks.

BRIDGET came over from Ireland and the day after her arrival in this cou "took service" with a resident of Governor's Island.

"Sure, ma'am, an' phwat's that n'ise?" demanded Bridget of her mistress the sunset gun boomed, on the evening of her arrival.

"That? Oh it's the sunset," replied the lady. "Is it indade, ma'am!" ejacula Bridget, with her hands raised in astonishment. "Why, after hearin' that n'ise yure loife, Oi suppose yey'll harrdly belave me, but in Oirland the sun goes d just as *aisy* as aisy can be, ma'am, wid niver a bit av a sound!"—*Youths Companion.*

Did Her Best.

This is the message the telegraph messenger handed to him:

"Come down as soon as you can. I am dying."

"Kate."

Eight hours later he arrived at the summer hotel, to be met on the piazza Kate herself.

"Why—what did you mean by sending me such a message?" he asked.

"O," she gurgled, "I wanted to say that I was dying to see you, but my te words ran out and I had to stop."—*Indianapolis Journal.*

The Doctor and the Helper.

When the Rev. Dr. Sounding Brass gets up to preach you will probably be al treated to a solo by Miss Tinkling Cymbal—a selection from one of the operas, mo likely, with the name of God, or "heaven," or "angel" injected into it occasionall to scare the devil off, and make it sound pious.—*The Sunday School Advance.*

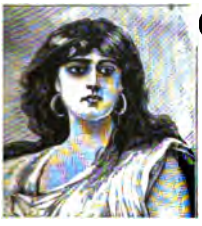
Digitized by Google

PLEASE REMEMBER THAT

Espey's Fragrant Cream

is the finest and best preparation in the market for chapped hands, face, lips, or any roughnes of the skin. Has the largest sale, gives better satisfaction any other preparation of the kind manufactured. Beware of imitations claiming to be the same thing or just as good.

Sold by all Druggists nnd Dealers in Fancy Goods.



GRAY HAIR, or WHISKERS,

RESTORED

To perfectly natural color by using VAN'S MEXICAN HAIR RESTORATIVE. It removes all dandruff; stops hair from falling out and cures all disease of the scalp. IT IS NO DYE, and is warranted absolutely harmless. Money refunded if it does not do everything claimed for it. Sent to any address on receipt of price, $1.00 per bottle. Full information free. AGENTS WANTED. ALLEN and CO., 312, Inter Ocean Building, Chicago, Illinois.

THE "3" DROMEOS.

"Hand in Hand - like Brothers"—Not one, &c.

"YANKEE"—15c. SHAVING STICK—25c. SHAVING CREAM—50c.

All similar in *quality*—making an equally—rich—creamlike—*never-drying* LATHER.

They **differ**—in style—size—odor——to suit various tastes.

The drug store that does not keep them is hard to find. If your druggist does not have the kind you want—write to us.

The J. B. WILLIAMS CO.,
(ESTABLISHED 1840.) **Glastonbury, Conn., U. S. A.**

Digitized by Google

Quite Unsympathetic.

Birdie McHennepin and her brother were at the seashore.

"Oh, see that!" exclaimed Birdie.

"See what?" inquired the stoical John.

"Why, see that little cloudlet just above the wavelet like a tiny leaflet dancing o'er the scene."

"Oh, come, you had better go out to the pumplet in the back yardlet and soak your little headlet."—*Texas Siftings.*

Dr. H. R. Palmer sends us the following, for which we hold him responsible: Tom: "We had a little baby last night from heaven." Tim: That's nuffin, our ittle baby went to heaven the day before." Tom: "I say, Tim, I bet it's the same kid!"

"What do you think of Mr. Hardhit's execution?" asked Miss Gushey at the musicale. "I hadn't heard of it," said Old Growley, "but I think it's a good idea: when does the hanging take place?"

The Musical Visitor.

Digitized by Google

Highest Award at World's Columbian Exposition. Medal Awarded at Mid-Winter Fair, San Francisco. Special Medal at Convention of Photographer's Association of America, St. Louis, 2894.

W. J. ROOT,

High Art Photographer,

KIMBALL HALL, 243 WABASH AVENUE, CHICAGO, ILL.

Special Price to Professionals.

Is Your Life Worth SIX Cents ?

Of course it is ! Write to

The Inter-State Casualty Co.,

OF NEW YORK,

NORMAN KELLOGG. Chicago Manager,

62, HARTFORD BUILDING,

And find out what SIX CENTS will do.

TUTOR.

—o—o—

DURING the fall and winter of '94, a former WELLESLEY Student, resident in Chicago, will take a limited number of Pupils (singly or in classes) in Elementary or College branches. Lessons at Pupil's or Teacher's home as most convenient to students.

Address: "Tutor," care MUSIC 1402, Auditorium Tower, Chicago.

Digitized by Google

Lightness, Solidity, Durability, Permanence of Alignment, Interchangeable Carriages, Manifolding Power, Speed, Ease of Manipulation, Touch, Improved Ribbon Speed and other points in its General Superiority, make . . . . .

THE

"Densmore"

THE WORLD'S GREATEST TYPEWRITER.

☞ This is the Universal Verdict of all who have seen it, and will be yours if you will investigate thoroughly.

Send for descriptive circulars, naming this magazine. We want every Operator of every machine and every person interested in Typewriters to know the "DENSMORE."

Address

THE DENSMORE,

333 The Rookery, - - - - CHICAGO, ILL.

THE TWELVE PEARLS.

"And the twelve gates were twelve pearls."

TWELVE GREAT MUSICAL LIGHTS OF GERMANY AND THE WORLD.

"Every several gate was of one pearl."

Each "Light" here given illustrates a distinct thought in music, flooding earth with the harmony of Heaven, and leading in through the gates of the Holy City, of divine Life, Truth and Love.

A photographic collection of the twelve great musical composers of Germany, arranged in chronological order, with thoughts which they illustrate. Price $3.00

Address, Isabella Beecher Albert,

Downers Grove, Ill.

Sample of these Albums can be seen at the offices of *Music*,

1402-5 Auditorium Tower, Chicago.

Digitized by Google

MR. WM. H. SHERWOOD,

Director of the Piano Department of the Chicago Conservatory,
Announces with much pleasure that he has so arranged his engagements for Instruction as to admit of his accepting an increased number of

CONCERTS AND RECITALS

During the season of 1894-5.

Address for dates and terms,

C. B. WAY, Manager, 403, Chamber of Commerce, Chicago.

ANNOUNCEMENT.

MR. C. H. BRITTAN, assisted by Miss. Blanche Foulke, the brilliant soprano, can be engaged for concerts, Song Recitals and Lectures on Music.

C. H. BRITTAN,
24 and 26 Eatt Adams St.,
CHICAGO, ILL.

Artistic Singing

LESSONS BY MAIL.

Howard Voice-Method.

Voice is the result of muscular efforts. The artistic singing voice is the result of certain *hitherto absolutely unknown* combinations of certain muscles and the omission of certain muscles prone to intrude. So rare, so extremely rare, is the accidental choice of the right and the avoidence of the wrong muscles, that a naturally beautiful and artistic tone is an *anomaly.*

The written lessons of the Howard Method would give you an exact command over each one of the few necessarily controllable organs of singing, the palate, tongue, lips, cheeks, lower jaw and respiratory organs. They would tell you just what efforts are then made by each one of these parts and give many simple devices by which you could learn to make them at will, while the very few faulty efforts would be checked. And the method is a simple one as only two efforts are to be made with the palate, three with the tongue and one each by the cheeks, lips and lower jaw. The result of these efforts is *invariably* a beautiful tone of singing volume, and still the personal quality is not lost. "Wonderful," is the most invariable report.

For letter of terms and circular containing questions for you to answer describing your vocal habits and testimonials almost beyond belief,

Address, JOHN HOWARD. 137 East 53d. St.

Digitized by Google

W. H. PONTIUS, Director **Dubuque Vocal Institute,**
Teacher of Voice and Artistic Singing, Harmony and Composition.

(Harmony taught by correspondence.) For TERMS and other information address as below. Correspondence solicited.
W. H. PONTIUS, Vocal Institute, DUBUQUE, Iowa

WANTED,—A GENTLEMAN OF HIGH MUSICAL CULTURE AND THIRTY years experience as a teacher is open for an engagement as MUSICAL DIRECTOR OF A CHORAL SOCIETY, with or without orchestra. An organist's position would also be accepted. Vocal culture, Theory and Composition are specialties. Address "Mus. Bac. Cantab" care of "MUSIC."

John S. Van Cleve,
Lecture Recitals,
With or without musical illustrations.

Address **John S. Van Cleve,**
415 Elm St., Cincinnati

Announcement.

Mr. Emil Liebling

Accepts Concert Engagements from Musical Societies, Young Ladies' Seminaries, Schools and Conservatories of Music, Managers of Music Stores and Halls, Normal Institutes, etc. Mr. Liebling is prepared to give either Pianoforte Recitals without any assistance, or to take part as Solo Pianist in miscellaneous Concert Programmes. He also gives lectures with practical demonstrations on Piano Playing and Teaching. The educational value of comprehensive Pianoforte Recitals, illustrating different periods of musical composition and the gradual development of the art of Pianoforte Playing, will readily be appreciated, especially in smaller towns where the advantages for hearing good music are naturally more limited. Correspondence is especially invited from Piano Teachers, who may desire Mr. Liebling's co-operation in creating for their classes an opportunity to enjoy a practical illustration of the most important classical and modern works.

For terms, dates, etc., address,

Emil Liebling,
Kimball Hall, 243 Wabash Ave.,
CHICAGO, ILL.

Digitized by Google

By Cy Warman

I WENT to hear the city choir;
The summer night was still;
I heard the music mount the spire--
They sang: "He'll take the pil—"

"I'm on! I'm on!" the tenor cried;
And looked into my face;
"My journey home, my journey home,"
Was bellowed by the bass.

"It is for the— It is for the—"
Shrieked the soprano shrill.
I knew not why they looked at me,
And yelled "He'll take the pil—"

Then clutching wildly at my breast,
Oh, heaven! My heart stood still:
"Yes, yes," I cried, "If that is best,
Ye powers! I'll take the pil—"

As I, half fainting, reached the door,
And saw the starry dome,
I heard them sing: "When life is o'er
He'll take the pilgrim home."

Exchange.

Special Announcement.

The Publishers of Music are happy to announce that an ELEGANT BINDER has been manufactured for them by the National Binder Company, Boston, accommodating six copies of the Magazine.

This Binder is so arranged that in a moment copies may be inserted, one or more at a time, and as easily removed, at pleasure.

It is in two styles, namely:

CLOTH, AT **55c.**

HALF MOROCCO, AT **65c.**

Postage, 15c. additional for each.

Address:

MUSIC MAGAZINE PUBLISHING CO.,
1402-5, Auditorium Tower, Chicago.

Digitized by Google

Educational

AMERICAN CONSERVATORY OF MUSIC

Weber Music Hall, Chicago.
Cor. Wabash Ave. and Jackson Street.

ALL branches of Instrumental and Vocal Music, Theory of Music, Composition, Dramatic Art, Elocution, Delsarte and Languages.

Course of Study:—Thorough and Comprehensive. Forty Eminent Instructors. Normal Department for the Training of Teachers. Terms Moderate.

☞ *Our illustrated catalogue, containing besides much information a dictionary of musical terms, sent free on application.*

Address,

John J. Hattstaedt, Director.

Chicago Conservatory

OF

MUSIC AND DRAMATIC ART

Auditorium Building.

Faculty and Branches of Study Unexcelled in this Country.

Application for Lessons received at any Time.

Auditorium Building.
CHICAGO.

SAMUEL KAYZER,
Director.

☞ SEND FOR CATALOGUE. ☜

Digitized by Google

CHICAGO COLLEGE

—OF—

Vocal and Instrumental Art.

Director, - - ALBERT E. RUFF.

"Secures advantages not surpassed by any other Conservatory in America."—*Chicago Times, Dec. 12, 1886.*

Students may be enrolled at any time.

New Director and additional Teachers in Instrumental Departments; also Diagrams of Seating capacity of all Theatres.

Catalogues mailed Free on application.

ADDRESS;

Kimball Hall, 243, Wabash Avenue,

CHICAGO.

GOTTSCHALK

LYRIC SCHOOL.

MUSICAL AND DRAMATIC.

Will Remove Sept. 1st,

TO MORE COMMODIOUS QUARTES IN THE

ISABELLA BUILDING,

46 & 48 Van Buren Street.

Send for Catalogue. **L. G. GOTTSCHALK, Director.**

Digitized by Google

RESULTS

The MacHenry School of Music.

24 East Adams Street,

A Training School for the Voice, Piano, Violin, Harmony and Composition.
Has no rival in methods, results, prices or devotion to the cause of music. Send for prospectus.
Third Season 1894-95.

Chicago National College of Music.

18 to 26 Van Buren St.

Highest grade of instruction. Lowest rates. Every Department.
Catalogues mailed. H. S. PERKINS, Director.

CINCINNATI

CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS of FOREMOST EUROPEAN CONSERVATORIES.
Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies in the Home department are under the personal supervision of the Directress.
For Catalogue, address

MISS CLARA BAUR.

Fourth and Lawrence Streets, Cincinnati, O.

MILWAUKEE SCHOOL OF MUSIC,

207, Grand Avenue, Milwaukee, Wis.

☞ Send for catalogue; also for circular of Popular Lectures on Indian Sacred Music and musical subjects, by

J. C. FILLMORE, Director.

Harmony Lessons by correspondence,

Digitized by Google

THE BROAD STREET

Conservatory of Music

1331, So. Broad St., } PHILADELPHIA.
716, No. Broad St., }

THE SEASON OF 1894-95 OPENS SEPTEMBER 3.

FACULTY OF E INENT ARTIST TEACHERS

INCLUDING

Leopold Godowsky, Dr. Hugh A. Clarke,

GILBERT R. COMBS, JOSEPH C. COUSANS,
EDWIN A. BRILL, JOSEPH E. KEARNEY,
JOHN W. POMMER JR. STANLEY ADDICKS,

Instruction complete and thorough in every Department.
All Branches taught. *Teachers' Course a Specialty.*

TERMS, $5 to $30,

Including free instruction in Solfeggio, Symphony, Orchestra, Harmony and Ensemble classes.

With the increased facilities the Conservatory now affords accommodation for **2,500** Pupils.

Write for terms, hours, catalogues and full particulars

GILBERT R. COMBS, Director.

Kindly mention MUSIC.] *1331, So. Broad St., Phila., Pa.*

The Virgil Practice Clavier.

The only perfect ally of the piano for teaching and practice.

A power in the Mastery of all Technical Difficulties and in Memorizing Pieces.

Used and Recommended by the greatest Artists and Teachers.

Claviers Rented at a Distance with privilege of purchase.

WRITE FOR RENTAL PURCHASE PLAN.

Special prices to teachers on instruments for their own use
New illustrated and descriptive Catalogue and professional opinions sent free on application.

VIRGIL PRACTICE CLAVIER CO.

26 W. 15th St., New York.

Digitized by Google

Educational

GRAND CONSERVATORY of MUSIC

OF THE CITY OF

NEW YORK.

Founded 1874. Incorporated by Act of Legislature.

Most Complete and Successful Music School in America.

THOROUGH and SYSTEMATIC INSTRUCTION

IN ALL THE BRANCHES OF

VOCAL AND INSTRUMENTAL MUSIC,
ORGAN HARMONY AND COMPOSITION,

AND ALL

ORCHESTRAL INSTRUMENTS,
ELOCUTION, ORATORY, AND DRAMATIC ART.

From the First Beginning to the Highest Artistic Perfection.

☞ SPECIAL TRAINING COURSE FOR TEACHERS.

OPEN ALL SUMMER

FALL TERM begins Second Monday in September.

YOUNG LADY STUDENTS

Desiring a SPECIAL COURSE in the ENGLISH BRANCHES, or other SCIENCES, will have the privilege of attending ST. MARY'S SCHOOL (Episcopal), by special arrangement.

OPERA SCHOOL.

Preparation for the Stage; Lectures on History of Music, and Scientific Musical subjects. Compositions by Students performed at the Conservatory Concerts.

The Degrees of Bachelor of Music (B.M.), Master of Music (M.M.), and Doctor of Music (Mus. Doc.), granted.

☞ For Particulars address

Dr. E. EBERHARD, President,
142. West 23rd St., New York.

Digitized by Google

METROPOLITAN
College of Music
19 and 21, E. 14th Street New York City.

TEACHERS' CERTIFICATES.

EXAMINERS IN PIANO-FORTE.—WILLIAM MASON, Mus. Doc., A. C. M., and ALBERT ROSS PARSONS, Pres. A. C. M.

EXAMINERS IN VOICE.—H. W. GREENE and C. B. HAWLEY.

THE VOICE DEPARTMENT, headed by H. W. Greene supported by Dudley Buck in Interpretation, by John C. Griggs, Frank H. Potter and others offers without question the best advantages for vocal study to be found in America.

THE PIANO-FORTE DEPARTMENT under the active direction of Albert Ross Parsons offers the broadest training both in technique and in Interpretation. A part of this work, comprised in the Synthetic Department of Normal Training, under Miss Kate S. Chittenden, makes possible to prospective teachers the great advantages of the Synthetic Method of Piano Teaching, as originated by Mr. Parsons and established through Miss Chittenden's editorship of the Synthetic publications.

DEPARTMENT OF THEORY AND COMPOSITION. Harry Row Shelley, Principal.

DEPARTMENT OF ORGAN. R. Huntington Woodman, Principal. Instruction in this department given by Mr. Buck and Mr. Shelley also.

THE DEPARTMENT OF VIOLIN under Clifford Schmidt, the eminent concert master of the Seidl Orchestra, in conjunction with the Piano-forte Department, secures to the College the important advantage of the study of chamber music and general ensemble practice.

☞ A special feature is the RESIDENCE DEPARTMENT FOR LADIES, where a limited number of pupils from a distance are accommodated with board and every facility for practice and study.

DUDLEY BUCK, President.
A. R. PARSONS, Vice-President.
H. R. SHELLEY, 2nd Vice-President.
H. W. GREENE, Secretary.
M. E. PALMER, Treasurer.

Regular Course, $200.00 *per yer. Send for catalogue.*

Digitized by Google

EDUCATIONAL

Oberlin Conservatory of Music.

WARNER HALL: OBERLIN CONSERVATORY of MUSIC

A fully developed

High-grade College

of Music.

The fifty-eight years' history of the Oberlin Conservatory has been one of steady growth towards high standards, thorough scholarship, and the cultivation of Pure and Noble Art.

The attention of music students is invited to the unequalled combination of advantages to be found at this school of Music. (1) It is carried on in a pre-eminently religious atmosphere. Its teachers are all Christian men and women, who believe that the highest attainments in music should not be purchased, as they too often are, with a lapse from good habits, or the loss of Christian faith. (2) Its instruction is of the most thorough sort. It aims to give the most genuine culture in music.

It is in no sense a private enterprise. It is under the absolute direction of the Trustees of Oberlin College, and all expenses are made as low as the cost of providing first-class advantages will allow. The entire expense of a Music Student for a College year need not exceed $300 to $350, and careful economy will reduce it still further.

Those who wish to give a part of their time to Literary or other studies, can do so under the very best of instruction in the various departments of Oberlin College.

Nearly Seven Hundred Students were in attendance at this Conservatory last year, and it generally has more applications for teachers, organists, singers etc. than it can fill from its graduates.

For Catalogue and other information, address **F. B. RICE, Mus. Doc.,**
Musical Dir'r, Oberlin, Ohio.

Digitized by Google

NEW MUSIC.

LYON & HEALY.

VOCAL.

MOORISH SERENADE. Martin Roeder,
For Bass or Baritone, E minor. .50

STREAMLET, THE. Anton Strelezki,
Mezzo-soprano, F. .35

THE LEAST OF THESE. Sacred Song. Regnold Barret,
Soprano or Tenor. G.

THE HOPE OF EVERY HEART. Julian Sordan,
Soprano or Tenor. B ♭. .35

THE SPLENDID GOAL.
Mezzo-soprano or Baritone. E, (Violin or 'cello obl.) .75

FOR THE PIANOFORTE.

FOUR SONGS OF THE FAIRIES, "First Teaching Pieces" without octaves, and in G clefs only. Harold Leston. each .35

FAIRIES MAY-DAY PARADE, C.
FAIRIES FLIRTATION, C.
FAIRIES MIDNIGHT REVEL, C.
FAIRIES SWING SONG, C.

BELLS AT EVENTIDE, Harold Leston. .40

VALSE, in D ♭, op. 21, C. Palumbo,
(For concert or Salon). .75

LA LISONJERA (The Flatterer) C. Chaminade .50

PETITE MAZURKA, op. 2, W Sapellinkoff. .50

Three little pieces by Anton Strelezki. each .35

RONDINO, A minor.
PAGUITA (Spanish Waltz.) F
A LA POLKA. B ♭.

SONG OF THE NIGHT-WINDS. J. Heybach.
(op. 276). .60

BELLS AT DAYBREAK (Morgenglocken) Francois Behr. .60

SERENADE ORIENTALE (Duet) Van Gael .50

LORITTA, (Grand Valse de Concert) Edward Holst .60

TWO GRACEFUL DANCES, John T. Clark

Le Sateur, Intermezzo. .50
Danse Elegante. .40

ALBUM LEAF, Heinrich Stiehl .25

FOR THE ORGAN.

EVENTIDE, BY GUMBERT, (transcription) Geo. W. Morgan .40

Digitized by Google

NOVELTY BULLETIN, No. 1.

MUSIC DEPARTMENT OF

THE JOHN CHURCH COMPANY,

"Everything in the Music Line,"

Cincinnati. New York. Chicago.

VOCAL.

THE SUN AND THE ROSEBUD. Song. Poetry by Alice Carey. Music by W. W. Gilchrist. G. 4. c to E. Price.....30c,

THE DIFFERENCE TO ME. Song. Poetry by Wordsworth. Music by Henry Weil. B flat 3. d to F. Price.....30c.

I KNOW NOT. Song. Poem by E. C. Stedman. Music by Lucien Howe. G. 4. d to a. Price 60c.

HOMESTEAD ON THE HILL. Song. Words by T. H. Todd. Music by A. Rosenbecker. G. 3½. d to E. Price.....50c.

THE OLD MILLER. Song and chorus. Words by Harry Holland. Music by E. M. Hall. C. 3. g to E. Price.....50c.

LITTLE FOOTSTEPS COME NO MORE. Song and chorus. Words by Mrs. Frankie Parker Davis. Music by Wm. Kohnhorst. D-flat. 3. c to E. Price.....60c.

A CORNER IN WHEAT. A song for the times. Words by George Horton. Music by Adolph Rosenbecker. G. 3. d to D. Price.....40c.

SWIM OUT, O'GRADY. Seabrooke's great song. Words by Edgar Smith. Music by Geo. Lowell Tracy. B-flat. 3. c to E. With fine portrait of Seabrooke'. Price.....50c.

DING DONG! Duet for women's voices. Words and music by Walter Maynard. E-flat. 4. Octavo. Price..... 12c.

BYE BABY BUNTING! Lullaby. By E. L. Ashford, F. 3. c to E. Price.....50c.

OPEN THE GATES AS HIGH AS THE SKY. Song. Words and music by Jeanette R. Murphy. F. 3. c to F. Price.....30c.

THE STOLEN KISS. Song. Poetry by Alfred Tennyson. Music by E. L. Ashford. D. 3. d to E. Price..... 40c.

MARY HAD A LITTLE LAMB. Song or Duet. From "Madeleine," the new comic opera. Words by Stanislaus Stange. Music by Julian Edwards. B-flat. 3½. Price.....50c.

SONG OF THE HUSBANDS. From "Madeleine." Words by Stange. Music by Julian Edwards. E-flat. 3. b to E. Price.....50c.

LEGEND OF GRIMM. Song and chorus from "Madeleine." Words by Stange. Music by Julian Edwards. E minor and G major. 3. b to g. Price.....75c.

'TWAS BUT A DREAM. Song or duet, from "Madeleine." Words by Stange. Music by Julian Edwards. A. 3½. Price.....60c.

ROWING. Song. For Mezzo-Soprano or Baritone. By Henry W. Parker. E-flat. 4. b to E. Pr. 50c.

SACRED MUSIC.

THE LORD IS MY SHEPARD. Duet for Soprano and Alto. By C. A. Havens. E-flat. 4. Pr. 60c.

I HEARD THE VOICE OF JESUS SAY. (Or, Ave Maria Stella.) Sacred Solo for Alto or Baritone. By Will M. S. Brown. C. 4. b to D. Pr. 40c.

JUBILATE DEO, in G. (O, be joyful.) Quartet or Chorus. By C. A. Greenwalt. G. 4. Octavo. Price.....15c.

MUST JESUS BEAR THE CROSS ALONE? (Or, Ave Maria Stella.) Quartet or chorus, with Bass solo. By Will. M. S. Brown. A-flat. 3. Price....60c.

CHILDREN, PRAY THIS LOVE TO CHERISH. Duet for Alto and Tenor. From a sacred cantata by Louis Spohr. G. 4. Price.....75c.

INSTRUMENTAL.

Piano.

HUNTING SONG. By W. W. Gilchrist. B. 5. Pr. 75c.

CUPID'S CAPRICE. Schottische by Louis Elbel. F. 3. Price.....40c.

GROTESQUE DANCE. By Barter Johns. C. 4. Pr. 40.

SOUVENIR OF NAPLES. Mazurka, by Wm. Neil. Op. 31. D. K. 4. Price.....40c.

LA PASQUERELLO. Danza Caratteristica, by W. T. Porter. D. K. 4. Price.....75c.

SHING CHING POTPOURRI. From the new comic opera by Richard Stahl. D. K. 4. Price $1.00.

ABENDDAMMERUNG. (Evening Twilight.) "Idyllen, No. 4." N. W. Gade. Revised and fingered by Geo. Schneider. B-flat. 5. Price.....25c.

IN THE FLOWER-GARDEN. (Im Blummengarten.) N. W. Gade. Op. 34. Revised and fingered by Geo. Schneider. G. 5. Price.....40c.

AT THE BROOK. (Am Bache.) N. W. Gade. F. 5. Price.....40c.

TEMPO DI MINUETTO. Philipp Scharwenka. Op. 55. D. 4. Price 25c.

SONATINE 1. Carl Reinecke. Op. 47, No. 1. D. K. 4. Price 75c.

SONATINE 2. Carl Reinecke. Op. 47, No. 2. D. K. 4. Price 75c.

BUTTERFLY. (Schmetterling.) Edward Grieg. Op. 43, No. 1. A. 5. Price 50c.

SIX CAPRICES. By G. Bachmann:

1. Conte. A-flat. 4. Price	50c.
2. Galete. A. 5. Price	50c.
3. Novellette. E-flat. 4. Price	50c.
4. En Chasse. E. 5. Price	50c.
5. Legende. F. 4. Price	50c.
6. Fierte. G. 4. Price	50c.

FOUR HANDS.

LE PETIT CONCERT. (The Little Concert.) Easy Pieces for Four Hands; the Piano part within the Compass of five notes, with Violin part *ad lib.* By F. Behr:

Polka Gracieuse. F. 2. Price	60c.
Styrienne. C. 2. Price	60c.
Galop. C. 2. Price	75c.
Polka Mazurka. C. 2. Price	60c.
Marche Militaire. F. 2. Price	60c.

BOOKS.

THE PARAGON OF SONG. For Singing Classes, Musical Institutes and Conventions. By Geo. F. Root and C. C. Case. Price 50c.

THE TREBLE CLEF CHOIR. A collection of Music for Women's Voices. By Geo. F. Root. and E. B. Towner. Price 50c.

ELITE ORGAN ALBUM. A collection of Preludes, Offertories and Music fsr Weddings and Funerals. Arranged for the Organ or Cabinet Organ by Paolo F. Campiglio. Price $2.00.

THE JOHN CHURCH CO'S MUSIC TABLET. For the use of Students and others, with a condensed view of the material of composition. Price 25c.

Catalogues and Price-Lists furnished on application. Any of the above, or all music, no matter where published, sent by mail, post-paid, on receipt of the marked price.

Digitized by Google

MATHEWS'

Popular History of Music.

From the Earliest Times to the Present.

Including accounts of the culture instruments of all nations; the styles and nature of the music they made, and sketches of the principal composers of all times. The whole constituting a concise and readable account of the process of development through which the Art of Music has reached its present highly organized and expressive condition.

Illustrated with figures of the Instruments, Notation, many portraits and Musical Selections.

By W. S. B. MATHEWS.

The out growth of a series of Lectures prepared for the Chicago Musical College, this work is eminently adapted as a text book.

Among the many notices which this work has received there has not been a single one unfavorable. The following are extracts:

Chicago Evening Post—"The history is divided into five parts. Book first treats of the music of the ancient world: book two, of the apprentice period of modern music; book three, of the dawn of modern music; book four, of the flowering time of modern music; and book five, of the epoch of the romantic. The work is illustrated in so intelligent a way that these illustrations have a most important bearing upon the development of the art, as foreshadowed in the pages. Then there are chronological charts of the greatest composers, of Italian composers, of German composers, and of pianists and composers for the piano. It is one of the best contributions to musical literature that has ever been printed. Mr. Mathews is not only an erudite writer, but he invests his writings with that charm of manner that always catches and holds the attention of the reader. There is scarcely a phase of music that is not touched upon in this book, and if there is any necessity for the score for purposes of elucidation, the score is also inserted. The personality of the great masters is described, as well as their works, and Mr. Mathews has omitted or overlooked nothing that will add to the interest of his labors. It is certain that his history will be henceforth recognized as one of the standards."

From *The Etude* (W. F. Gates)—"The best history of music that has appeared in this country."

The Chicago Inter-Ocean—"Very interesting and instructive. It supplies a popular want for a brief, concise and interesting history of music."

NEW EDITION AT REDUCED PRICE.

1 Volume. 12mo. Pages 512. Price $1.50. Beautifully printed on fine, heavy paper, and handsomely bound, with gilt top and uncut edges.

Special Rates for a large number of copies when wanted for introduction as a Text Book in Conservatories and Colleges.

Music Magazine Publishing Company,
1402-5, Auditorium Tower, Chicago.

Digitized by Google

Announcement Extraordinary.

JUST OUT.

The Practical Teacher's Schumann,

consisting of a selection of compositions of Robert Schumann, reproduced from the latest and most correct texts, with additional annotations for teaching purposes or self-study, by W. S. B. Mathews, in the same style as his widely used "Studies in Phrasing," mentioned on another page.

These Selections embrace the following:

SCENES FROM CHILDHOOD. OP. 15. (Grades III and IV.)
- From Strange Lands and People.
- A Curious Story.
- Playing Tag.
- Happy Enough.
- Träumerei.
- By the Fireside.

ALBUM FOR THE YOUNG. OP. 68. (Grades III and IV.)
- Little Hunting Song.
- Folks Song.
- The Happy Peasant Returning from Work.
- Little Romance.
- Santa Claus.
- Sailor's Song.
- Early Memories (No. 2.)
- Spring Song.
- Mariner's Song.
- Mignon.

SCENES AT A BALL. OP. 2. (Grade IV.)
- Introduction.
- A Distinguished Entrance. (No. 2.)
- Grandfathers Dance (No. 3.)
- A Delight Experience. (No. 4. .
- Polonaise in D major.

CARNIVAL. OP. 9. (Grade IV.)
- Valse Noble.
- Reconnaissance.

FOREST SCENES. OP. 82. (Grades IV and V.)
- Entrance to the Forest.
- The Wayside Inn.
- Prophetic Birds.
- Hunting Song.
- Farewell to the Forest.

FANCY COLORED LEAVES. OP. 99. (Grades IV and V.)
- Novellette in B minor.
- Slumber Song.

NIGHT-PIECES. OP. 23. (Grade IV.)
- Night-piece in F. No. 4.

Digitized by Google

THREE ROMANCES. OP. 28. (Grade V.)
Romance in F sharp major.
NOVELLETTES. OP. 21. (Grades V and VI.)
No. 1, in F major.
No. 7, in E major.
FANCY PIECES. OP. 12. (Grades V and VI.)

In the Evening.	Soaring.	Why?
Whims.	Dream Visions.	The End of the Song.

KREISLERIANA, or IMAGINATIVE FANCY PIECES. OP. 16. (Grade VI).
No 1, in G minor.
No. 2, in B flat.
No. 4, in B flat.

The Schumann scholar will see that these comprise the greater number of the Schumann pieces which are practically available for teaching, or desirable for amateur study, up to the more difficult ones, such as the Etudes, Symphoniques, the Humoreske, the Sonatas, Phantasie and Concerto. Below those limits the selection here given is the best that experience enables the editor to make. The pieces that are given are without exception attractive in themselves, useful for study, and the best possible illustrations of the Schumann tone-poetry.

☛ *Eighty Pages, printed from the largest size plates, in the best styles of engravings and presswork. Price, $1.50.*

GIVEN FREE to every NEW SUBSCRIBER to MUSIC, paying $3 direct to the Publishers, until further notice.

Furnished to actual Teachers at Special Rates.

Address: **THE MUSIC MAGAZINE PUBLISHING CO.,**
1402-5, Auditorium Tower, Chicago.

As showing how the New Practical Teacher's Schumann is taking, we print herewith three unsolicited Testimonials (among many similar ones) just received.

308, Market Street, Warren. Pa., August 20, 1894.

Music Magazine Publishing Co.

I take great pleasure in enclosing draft for $3 to renew our subscription to MUSIC, commencing with the September number. We consider MUSIC *the* magazine for all musicians. I have also received a copy of The Practical Teacher's Schumann, with which I am delighted. I know the "Philomel" will all enjoy it.

Respectfully,
Mrs. W. M. LINDSAY, Pres. Philomel Piano Club.

Normal, Ill., August 16, 1894.

Dear Sir,—I want to thank you most heartily for the Schumann Album which was sent me by the Music Magazine Publishing Co. It is just such a collection as I, ex-music teacher and now mother of a family, have been wishing for. The Introduction, as well as annotations, will lead to a better understanding of the Composer's ideas, while the excellent fingering will help considerably to overcome the difficulties presented in some of the pieces.

Yours, truly, HELEN A. COITH.

1435, Spruce Street, Philadelphia, August 18, 1894.

Dear Sirs,—Accept my thanks for the Schumann Album, edited by Mr. Mathews, which you have so kindly sent me (as Premium). It must be a precious possession to any pianist.

Yours, very truly, Mrs. R. W. TEISS.

Digitized by Google

TO PIANO TEACHERS.

MATHEWS'

Studies in Phrasing

Have You Ever Used These Valuable and Standard Works?

1. FIRST LESSONS IN PHRASING. $1.50 "Net" (book discount, not sheet music).

For use in the SECOND GRADE. This work consists of little pieces by the very best writers for children, such as *Gurlitt*, *Lichner*, *Schumann*, *Reinecke*, *Kullak*, *Reinhold*, *Gayrhos*, *Al. Foerster*, and others. There is an introduction, with directions as to method of study, principles of phrasing, etc. All the pieces are carefully annotated. This selection covers the entire poetic and lyric side of the playing after the very first lessons up to the end of the second grade, and, perhaps, the beginning of the third.

2. STUDIES IN PHRASING, MEMORIZING AND INTERPRETATION. $1.50 (sheet music). Order "Mathews' Phrasing, Book I."

For use in the THIRD GRADE. This is the book which has been longest before the public, making so great a success as to lead to the other two books. It consists of selections from Heller, Haydn, Mozart, Schumann and Moszkowski. It covers the poetic and lyric side of the playing from the beginning of the third grade to about the middle of the fourth. The most difficult pieces in it are the Moszkowski Serenata, and two from Schumann's "Forest Scenes." It begins very easily. Throughout, pieces in legato style are contrasted with those in light, staccato style, in order that the wrist may be kept light and flexible, and the playing not degenerate into the heavy and tedious style so usual when only legato cantabile playing is practiced for some time. All the pieces are carefully annotated, and the selections are made for the purpose of educating the pupil's musical taste through their unconscious influence. Experience shows that these results invariably follow the study of this work in the manner indicated by the author.

3. STUDIES IN PHRASING. Book II. $1.50 "net."

FOURTH GRADE AND BEGINNING OF THE FIFTH. This work is a continuation of the preceding, beginning with selections from the Mendelssohn "Songs without Words," and including such pieces as the Bach Loure in G, Chopin Nocturne in E flat, pieces by Schumann, Rubinstein Melody in F, Schubert Menuette, and others by poetic writers. All these are well annotated, and the order is arranged with reference to the due balance of good qualities in the playing. This is the best collection of poetic pieces by the best writers that has ever been made for teaching purposes. The lyric type predominates, but all styles of poetic playing are included.

FOR SALE BY

MUSIC MAGAZINE PUBLISHING COMPANY,

Auditorium Tower, 1402–5, Chicago.

Digitized by Google

TENTH EDITION NOW READY.

How to Understand Music

By W. S. B. MATHEWS.

In Two Volumes. 8vo. 200 Pages Each.
Per Volume, $1.50.

CONTENTS. VOL. I. Object Lessons.

Lessons in Musical Phraseology.
Lessons in Musical Form.
Studies in the Content of Music.
Studies in Art.
Studies in Classical Music.
Studies in the Romantic.
Studies in Song.
Biographical and Miscellaneous Sketches.

CONTENTS. VOL. II. Essays.

Franz Schubert.
Berlioz.
Wagner.
Psychological Relations of Music
Theory of Piano Teaching.
The Tonal System and Temperament.
The Tonic-Sol-Fa as an Educational Factor.
Self-Culture in Music.
The Greek Drama and Modern Opera.
Birdseye View of Musical History.

These volumes have been indorsed generally by the entire musical profession as among the most suggestive and valuable that a young student can possess.

Volume I, published in 1880, has passed through ten editions.

As an example of the estimation in which it is held by many, the following extract from a private letter by an eminent professional gentleman is subjoined:

"FEB. 7, 1892.—Permit me to express the gratitude my wife feels for the inspiration and assistance she has derived from the two volumes of your 'How to Understand Music.' For eight years without a piano, living in the country where advantages are limited, she became discouraged. A fine instrument and a library of classical music appeared only to increase her difficulties. I am not a musician, and so do not understand the *why*, but I *know* that your books have enabled her to make very great progress in her studies during the past year. I must also thank you for the ideas that have enabled me to appreciate music as I never hitherto have done."

SOLD BY ALL MUSIC DEALERS AND BOOKSELLERS.
SENT BY MAIL, POST-PAID, ON RECEIPT OF THE PRICE.
THE TWO VOLUMES TOGETHER WILL BE SENT FOR $2.50.

Address: MUSIC MAGAZINE PUBLISHING CO.,
1402-5, Auditorium Tower, Chicago.

Digitized by Google

"A Weekly Feast to Nourish Hungry Minds."—*N. Y. Evangelist.*

1844. LITTELL'S LIVING AGE. 1895.

Over half a century has passed since its first number appeared, and now, as it enters its **52d** year, it still maintains the high standard of literary excellence which has characterized it from the beginning.

Observe!

The Living Age is a **Weekly Magazine** giving fifty-two numbers of sixty-four pages each, or more than **Three and a Quarter Thousand** double-column octavo pages of reading matter yearly, forming **four large volumes** filled with the ripest thought of

The Ablest Minds of the Age,

and presenting a mass of matter **Unequalled in Quality and Quantity** by any other periodical. It presents in convenient form a compilation of the world's choicest literature, Encyclopedic in its Scope, Character, Comprehensiveness and Completeness, and with a freshness, owing to its frequent issue, attempted by no other publication; the *ablest essays* and *reviews*, the *latest results of scientific research; biographical sketches, stories of travel and exploration, literary criticism* and *every phase of culture and progress in the European world. It is therefore indispensable to every one* who wishes to keep pace with the events of intellectual progress of the time, or to cultivate in one's self or one's family general intelligence and literary taste.

A New Series was begun with the first number of its **200th** Volume, January 1, 1894. With it were begun entirely new tales, already embracing three *Copyrighted Serials* from the pens of noted **French** and **German** novelists; and shorter stories by prominent foreign authors.

With the steady improvement in all lines of trade and commerce, and increased confidence in financial circles, the publishers anticipate a large gain over the past year. To aid in its realization and to furnish to every lover of choice literature the strongest possible inducement to become a reader of **THE LIVING AGE**, is made the following

Advantageous Offer to New Subscribers.

To each NEW subscriber NOW remitting $8.00, for the year 1895, will be sent

ABSOLUTELY FREE,

the thirteen weekly issues of **THE LIVING AGE**, forming the last quarterly volume of 1894, (October, November and December), together with **a year's subscription** to either one of the following named publications:

The Cosmopolitan,
Domestic Monthly,
Electric Power,
McClure's Magazine,
The Etude,
Godey's Magazine,
American Teacher,
S. S. Times,
Golden Rule,

N. Y. (Weekly) Sun,
Springfield (Weekly) Republican,
N. Y. (Weekly) Mail and Express,
Boston (Weekly) Transcript,
Boston (Weekly) Journal,
Weekly Courier-Journal,
N. Y. (Weekly) World,
Weekly Detroit Press,
N. Y. (Weekly) Post,

or **a six-month's subscription to Scribner's Magazine;**

Or, to **new subscribers** preferring to begin with the first issue of the **New Series** (as above), and have it complete, the numbers of **the two years, 1894 and 1895** (104 numbers), will be sent postpaid, for **only $10.00;**

Or, **new subscribers** for the year 1895 choosing to avail themselves of the "Club Rates" given below, rather than of either of the above offers, will receive the thirteen weekly numbers from **Oct. 1 to Dec. 31, 1894, gratis.**

Club Prices for the Best Home and Foreign Literature.

("Possessed of LITTELL'S LIVING AGE, and of one or other of our vivacious American monthlies, a subscriber will find himself *in command of the whole situation.*"—*Phil. Evening Bulletin.*)

For $11.25, THE LIVING AGE and *The Arena*, or *North American Review*, or *Popular Science Monthly*, or the *Gaillard's Medical Journal*, will be sent, postpaid, for one year.

For $10.50, THE LIVING AGE and any one of the *four-dollar* monthly magazines (or *Harper's Weekly* or *Bazaar*) will be sent for a year, postpaid; or, for $9.50, THE LIVING AGE and *Scribner's Magazine*, or *Music*, or *The Forum*, or the *St. Nicholas;* or, for $9.25, THE LIVING AGE and *Lippincott's Magazine* or *Poet Lore;* or, for $9.00, THE LIVING AGE and *Current Literature.*

Rates for clubbing THE LIVING AGE with more than one other periodical will be sent on application. Sample copies of THE LIVING AGE, 15 cents each.

Address, **LITTELL & CO., 31 Bedford St., Boston.**

Digitized by Google

THE KIMBALL PIANOS

W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner

Sincerely yours,

Adelina Patti Nicolini

W. W. KIMBALL CO.

WAREROOMS, KIMBALL HALL,

WABASH AVE. NEAR JACKSON ST.

Digitized by Google

IN BIG LUCK IS OSCAR G. MURRAY.

EVERYBODY who knows Oscar G. Murray is aware that he is game to the backbone. The following incident shows how nervy he is and his exceptional judgment regarding railroad properties. About a month ago Mr. Murray was host at a dinner given at the St. Nicholas. There were six gentlemen present, including Mr. Murray, One of the guests was Mr. Seymour, a prominent Chicago manufacturer. After the wine had passed around pretty freely a discussion arose as to the best railroad to travel over from Cincinnati to the East. The principals in the discussion were Mr. Seymour and Mr. Murray. Both of the gentlemen expressed very decided opinions, and the result of the heated argument was that they decided to back their opinions to the extent of $5,000 each.

Three days after the dinner they met by appointment at the Grand Hotel, and Mr. Murray posted a certified check on the Merchants' National Bank for $5,000, and Mr. Seymour put up a certified check for a like amount on a Chicago Bank. An attache of the Grand Hotel was agreed upon as stakeholder. Under the terms of the agreement the stakeholders named Mr. Morrisey, of Mt. Auburn, and Mr. Lafer, of Avondale, judges, and these two gentlemen selected Dr. Cox, of Fourth Street, as the third judge.

The judges were to actually make trips over the five lines between here and New York under the terms of the wager, and their railroad fares, sleeping-car fares and hotel bills---in fact, all expenses were to be paid by the winner. The vote of any two judges in favor of any one line was to decide the bet. If two of the judges did not agree on any one line then the bet was to be considered a draw. Another condition of the wager was that the principals to the wager were not to know who the judges were, nor were the judges to be informed as to who the men were who made the wager.

The points to be considered by the judges in arriving at a decision were--- smoothness of track, maintenance of schedule time, superiority of passenger coaches, sleeping car and dining car equipment and service, picturesqueness of scenery along the route, and salubriousness of climate of country traversed. The judges made their last trip during the past week, and on Thursday rendered their decision to the stakeholder, and by a unanimous vote awarded the palm of superiority on all the points to the Chesapeake and Ohio Road. This was the line Mr. Murray had backed, and last Saturday the stakeholder, turned over the $10,000 to Mr. Murray, who, after paying all the expenses of the judges, found that he had profited by the wager just $4,560.---*Cincinnati Tribune, March 2d, 1894.*

Digitized by Google

NOT OUT OF PRINT.

—o—o—

WE inadvertently stated last month that Mr. W. S. B. Mathews' Outlines of Musical Forms published by O. Ditson Co., was "out of print." We are happy to be informed that both the Publishers and Messrs. Lyon & Healy have some copies left in stock.

Music Magazine Pub. Co.

Nearly 60,000 Sold!

Pease Piano Co.,

316 to 322 W. 43d St. N.Y.

46 Jackson St. Chicago,

PIANOS—THE WORLD RENOWNED—**PIANOS**

Finest Tone, Best Work and Materials.

EMERSON

Sold and Rented, Moderate Prices, Easy Terms.

BOSTON. **NEW YOR.** **CHICAGO.**

Established 1849.

The **EMERSON PIANOS** have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them into more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and and has grown and prospered, until it stands to-day among the

Largest and most Successful

piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

☞ Several bargains in pianos slightly used.

Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

Digitized by Google

PUBLISHED BY G. SCHIRMER, NEW YORK.

ANTHOLOGY OF ITALIAN SONG.

OF THE

Seventeenth and Eighteenth Centuries.

PRICE, PAPER, $1.00; CLOTH, $2.00.

Vol. 290 of Schirmer's Library.

List of Composers.

BONONCINI	JOMELLI	PERGOLESI
CALDARA	LEGRENZI	PICCINI
CARISSIMI	LOTTI	A. SCARLATTI
CESTI	MARCELLO	D. SCARLATTI
GLUCK	MARTINI	TRAETTA
HANDEL	PAISIELLO	VIVALDI

This Volume contains 29 numbers by 18 different representative Composers, sketches of whose careers are prefixed to the collection; the original Italian Poems are accompanied by English translations. Some of the best known among these delightful airs are "Vittoria, vittoria!" "Nel cor piu non mi sento," "Stizzoso, mio stizzoso" from LA SERVA PADRONA, "Pur dicesti," and "Un certo non so che."

☞ A Catalogue of SCHIRMER'S LIBRARY OF MUSICAL CLASSICS will be sent on application.

For Sale by all Music Dealers.

Thorough Piano Instruction.

Mr. W. S. B. Mathews respectfully gives notice that upon his return from Europe, about October first, he will receive a limited number of music pupils in Mason's System of Technics, and in the higher art of Musical Interpretation. Advance engagement will be necessary.

Pupils will be retained only when they show proper diligence and seriousness of aim.

Terms per hour lesson, $4.00. Half hours, $2.50.
Payable half-quarterly in advance.

Address:

W. S. B. MATHEWS,
1403 Chicago Auditorium.

Digitized by Google

THE

Mason & Hamlin

PIANOFORTES

Represent the same Highest Standard of excellence which has achieved a reputation for the Mason and Hamlin Organ as the

Standard of the World.

These Instruments have been supplied to

Franz Liszt,	Walter Damrosch,	Dr. William Mason,
Wm. H. Sherwood,	Anton Seidl,	Mrs. H. H. A. Beach
Charles Gounod,	J. K. Paine,	S. B. Whitney,
C. Saint-Saens,	X. Scharwenka,	B. J. Lang,
Edouard Baptiste,	Adelina Patti,	Annie Louise Carey,
Theodore Thomas,	Sir Arthur Sullivan,	Italo Campanini,
Emil Paur,	Dr. Stainer,	Alex. Guilmant,
Arthur Nikisch,	G. W. Chadwick,	Martinus Sieveking,

AND MANY OTHERS.

HIGHEST HONORS

At all Great World's Expositions wherever exhibited since and ncluding that of Paris, 1867.

Mason & Hamlin

BOSTON. NEW YORK. CHICAGO. KANSAS CITY.

Digitized by Google

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the most eminent musical authorities of both hemispheres, and the acknowledged STANDARD Pianos of the world.

THE CELEBRATED ERARD HARP.

n the Americ

A. B. CHASE
KURTZMANN

PIANOS

VOSE & SONS
WEBSTER

GEO. W. LYON

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and costing Less than One-Half the price

LYON, POTTER & CO.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres.
of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres.
Formerly Senior Partner of Lyon & Healy

EDWIN A. POTTER, Sec'y and Treas.

The Finest in the World

Digitized by Google

Stanford University Libraries
3 6105 006 597 319

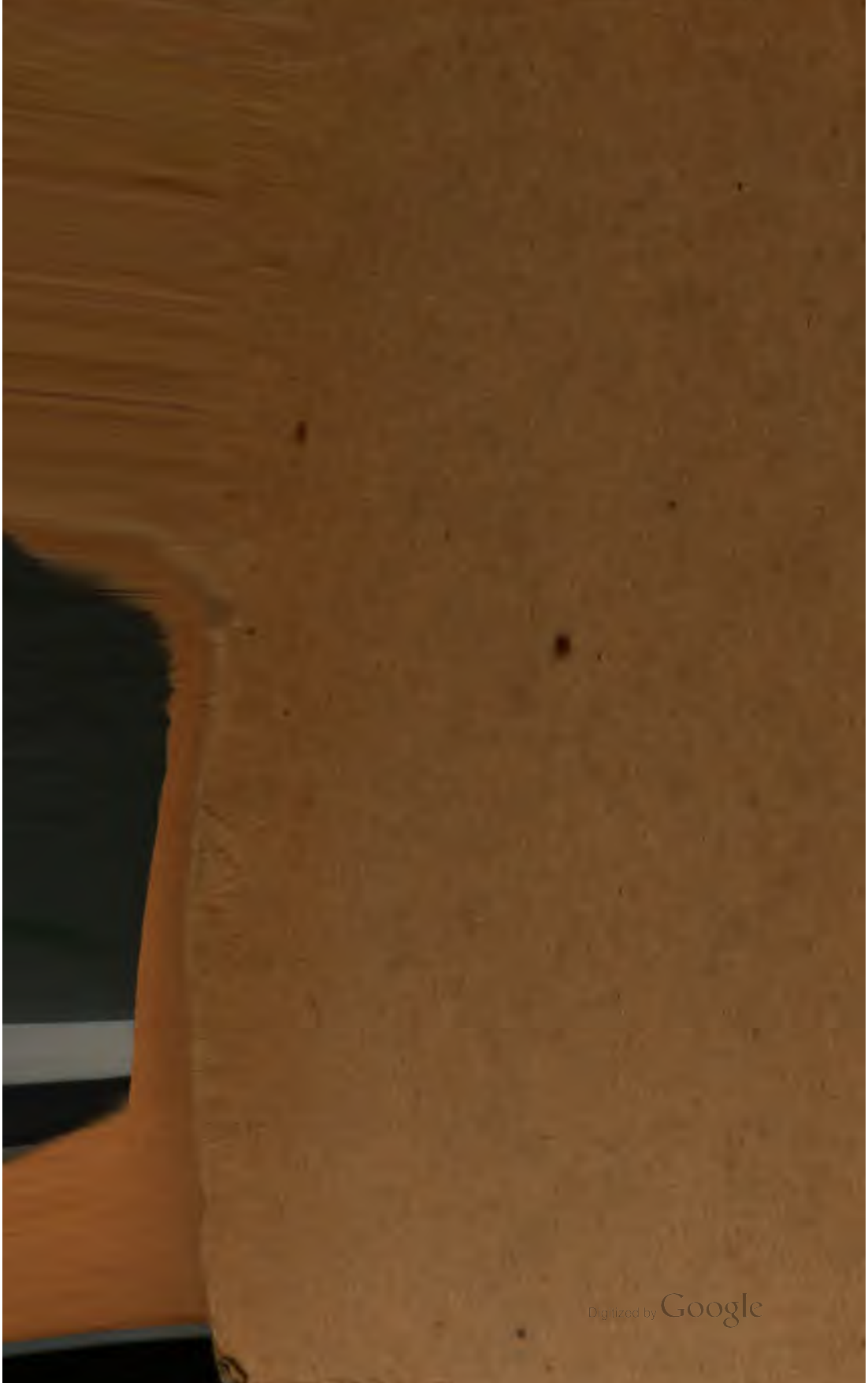
MUSIC
LIBRARY

MUSC
REF
Stanford University Libraries
Stanford, California

Return this book on or before date due.

NOV 0 3 1994

Digitized by Google


Digitized by Google